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MUSIC AND OUR CHILDREN: DISCUSSED BY JOSEF STRANSKY, CONDUCTOR OF THE NEW YORK PHILHARMONIC ORCHESTRA



“YOU cannot skip centuries in musical development, and become musical in leaps and bounds,” is the opinion of Mr. Josef Stransky, the present conductor of the Philharmonic Orchestra of New York. “The story is told of Mozart,” continued this eminent musician, “that when a little boy he visited Rome with his father and there heard a Palestrina Mass and without the slightest assistance he was able to write the score from memory. It is safe however to say that not all children in America are Mozarts and that a knowledge of music must be gained inch by inch through most exhaustive study. In my estimation it is not sufficient for children to hear a symphony of Beethoven, a Mozart sonata; *they should know it by heart*; they should study it so that it is a part of their very artistic consciousness. Then they should be taken to concerts where such music is beautifully played in order to acquire a standard of the best possible presentation of the sonata and the symphony which they have learned to love. It is not enough to have the little ability to reproduce music on some instrument before a group of people publicly or privately; you must study it until you understand it, love it and want to hear it again and again for the refreshment of your soul.

“Music in America suffers, as so many other things do, from the desire to attain swiftly a superficial interest in many kinds of amusements—not that I count music an amusement, but in America it is so counted and so listed in the newspapers. I find that the people here so have the habit of using elevators instead of stairways that they do not wish to climb a stairway for their music; they prefer to use elevators to reach all spiritual and artistic heights, while I hold that each stair is a separate phase of the development which is essential for full education. Music will not develop in any country unless it is really desired, unless it is taken seriously.

“The way to love music, to increase its production is to know it when you are young, young individually and young as a nation. It

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is much more difficult to prepare people to enjoy music after they are grown up and their minds have become crowded with various interests in life. The American nation should not let its youth slip by without filling the souls of the children with music. There is no reason why you should not have many great composers here, many creators of wonderful sound, new kinds of music fresh out of the heart of a new kind of civilization. 'Nature has a sound for every emotion': so that in a world filled with new emotion the music of the people should be full of extraordinary new sounds and harmonies.

"But this will never come about until children are taught music in the schools and taught music in the homes just as they are in the continental families. Children, *all children*, love music if it is presented to them with enthusiasm and simplicity. They clamor for it if the opportunity is given to them. Your schools should be full of the opportunity for children to have and to express themselves in musical notes. In fact if the schools began this movement it would be forced into the families because the children would take it there, the children would demand musical environment once the schools opened up their hearts to it.

"**M**USICAL conversation should be more general in all social life. You are bound to talk about the thing you love, and talking about it widens your understanding. But what do you suppose the average young people ask me when I meet them of an evening or at an afternoon tea? I am always prepared to have them say, 'What music do you most enjoy conducting, what sculpture seems most significant to you, that of France or of the north of Europe, are you interested in modern painting or do you prefer the older school?' But that is not what happens to me at all. I am often asked if I dance the hesitation waltz, do I like it better than the tango, is the tango as popular in Germany as in America, do I find the one-step interesting, and so on? These are thought to be musical questions; but truly they are not the questions that music lovers ask each other or talk about or think significant. So much of what you call entertainment in America is merely an 'opportunity for flirting.' Even good music more often than not drowns soft conversation or just affords opportunity for interesting dancing. It is 'the music of the flirt' that I find everywhere very popular.

"And this is not for a moment because the American women and young people who love music are not capable of the highest development. Many of them have already achieved it. I find a steady progress in musical interest, musical enthusiasm and artistic culture; but as yet the young people here do not have their minds directed

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definitely enough in musical channels. I do not see groups of children standing about a piano in the twilight and singing to a mother's accompaniment, I do not see the boys of a neighborhood forming a small orchestra and playing really fine music as they do in France and Germany. And most extraordinary of all I find so often that people and especially young people are satisfied with once hearing a beautiful piece of music.

"I was asked a short time ago what special musical features I would bring out this winter, and I spoke of the Bach and Beethoven festival, and especially of the Ninth Symphony of Beethoven. The man who asked me said, 'but I heard that once many years ago. It no longer interests me.' I could not refrain from answering, I do not believe that any one will ever hear it often enough in the world. The content of the Ninth Symphony is the same as the content of the Bible. You don't hear it once for amusement, but again and again and again; 'Bach should be our daily food,' said Schumann once.

"I wish people would cease to go to great operas and concerts as they would to an entertainment; instead, go as they would to church for spiritual sustenance, for the freshening of the human spirit, and go prepared to understand the music as people go prepared to understand religious truths, if they are religiously inclined.

"HAVING been brought up musically in the foreign way I feel it profoundly necessary for children to be serious in their musical studies. It is of no use in the world to teach a child to make his fingers flexible enough to play just well enough to have people forced to listen to him; this only caters to youthful vanity and lessens appreciation of great achievement. Children should be taught music to enlarge their sympathies, to enlarge their emotional expression, to increase their capacity for joy in what the great musicians in the world have to give them.

"A child should be taught to read music as he is taught to read books, for his own individual delight, for his development and increased spirituality. What you can do for others with your music is not important, unless you are a great musician; it is what music can do for *you* that counts. If through an understanding of the music of the world and enjoyment of it you desire to create, then it is worth while for you to think of what you can accomplish for others. But even the great musician, as the great artist, *really creates for himself*, because he cannot help it, because he must express his own vision of beauty. So I urge American mothers to do all in their power to stimulate their children's interest in music, never to terrify them with the idea that they must play for people, never to suggest that their

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music has anything to do with the outside world, beyond the fact that it enables them better to understand and love what the great masters have produced, and to seek for themselves many hours of delight as they experience through the musical instrument they select, the emotions of the musicians of all the world.

"It is not enough to send children to hear once each opera in turn, each fine piece of music that is played at the concerts (and a rare opportunity for good music is to be found in New York every winter). It is absolutely essential at the start to help little children to love and desire music, help them to understand it, in order that they may go to hear each thing until it is written on their hearts as clearly as on the musicians' score. In other words don't seek to ornament children's minds with a little musical decoration, but seek to enlarge their spirits with the wealth of beauty that music can bring to them.

"I find that many American children want everything *given* to them; older people here sometimes are like that too. They are so accustomed to having the best music given to them, the best plays, art and architecture, all without an effort on their part, that I sometimes wonder if this acceptance of the artistic wealth of the world without the striving for it does not account for a delayed musical attainment, for the fact that in the past America did not seek eagerly for her own art and literature. I believe it is a psychological truth that in every field of attainment we do not long retain that for which we have not struggled. If we are to have permanent joy in music we must struggle for the full understanding of it, we must become profoundly intimate with the spirit of Brahms, Beethoven, Wagner. We cannot become a great painter or a great sculptor until through sure understanding and appreciation we have steeped ourselves in the sensitized temperament which produces beauty.

"**F**ROM what I have seen of Americans during my stay here no nation is more eager for beauty or acquires it more readily. The people only need to be headed toward the right channel. Their minds are alert, their brains are of the best, and there is no reason in the world why they should not have the finest musical development just as they have the finest physical education in the world. I believe nowhere are there more beautiful people than in America, more beautiful women, more beautiful youths. Bodily cultivation is an art in this country, only because Americans have stopped to realize what a valuable thing it is. Once the nation as a whole realizes that music is more than an entertainment, is a serious and permanent joy in life, a necessity to keep the emotions stirred, the imagination young, then I am sure they will cease to list music



Josef Stransky.



Christine Miller, American Contralto. By her beautiful voice, deep sense of artistic values, her ingratiating personality, Miss Miller has established herself as one of the most popular contraltos in the field of oratorio, concert and recital today. Much of her success has been achieved in the Middle West, but her reputation has now gone out through all the country, so that no particular locality can claim her as its own. Her engagements this season will include almost all of the States. While her popularity is primarily due to her eminent worth as a singer—and she is an artist of the highest rank—she typifies also the new American woman in business. Until recently she was her own manager and her numerous engagements are proof of her ability to direct her own affairs. Miss Miller's success is a striking example of what a talented girl is able to accomplish entirely through her own efforts.

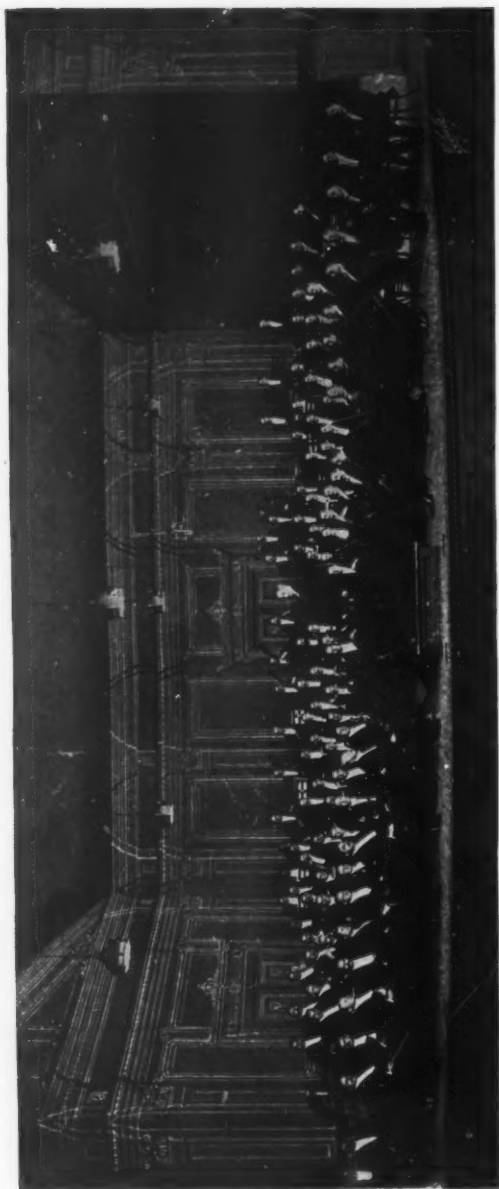
Lambert Murphy, American Tenor. A purely American product who has achieved distinction in the musical world. During the opera season, owing to his versatility and the wide scope of his musical knowledge, he is one of the busiest members of the Metropolitan Opera House Company, while during the festival season there is a constant and ever increasing demand for his services. This versatile artist is seemingly as popular in oratorio work as in opera and festival, and the high standard which he maintains in each of these fields, speaks for his genuine merit as an American singer.



Marcella Craft, American Soprano, is a typical California girl, who though endowed by nature with a truly wonderful voice and histrionic ability of the highest order, has supplemented this by hard, earnest and intelligent work. For five years she was the leading soprano at the Royal Opera of Munich. At the outbreak of hostilities, Miss Craft returned to her native country, where she has since appeared in both opera and concert with un-failing success. Miss Craft was selected by the Federation of Music Clubs to create the rôle of Rosamund in Horatio Parker's opera, "Fairyland," which was awarded the \$10,000 prize.



Reinald Werrenrath, American Baritone, is a general favorite with festival, oratorio and concert audiences: He will tour the country this season with Geraldine Farrar. His New York recital last season was one of the most successful given in the metropolis. He is entirely a product of American tuition and his reputation is built on earnest and honest endeavor to please the public. It can be said truly of him, that he is one of the most satisfying artists on the concert stage today. He is a strong advocate of singing in English before American audiences, although he does not by any means confine himself to songs in English, his programs showing a pleasing variety.



The Philharmonic Orchestra of New York: Josef Stransky, conductor; Felix F. Leifels, manager.

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among the *entertainment* in their advertising in the newspapers, not even a child will longer accept one hearing of a good opera or symphony as final, and the children will be contented to slowly climb up musical stairways, lingering on each step to fully understand, love and appreciate the lesson found there. Reaching the top they will have attained a sympathy for all good music and the sensitive imagination that desires to express through music the hopes and loves and fears and wonders of their own civilization.

"I have been asked if it would be a practicable thing to establish in villages throughout America stock companies of singers, who would learn sincerely and interestedly the choruses of operas, so that by sending from musical centers the leading singers, large and important works of operatic art would be given all over America without the present vast expense and difficulty. Personally, I do not believe this is practicable. My feeling about the chorus is that it is a life work, just as it is to play in the orchestra or work in any other profession. I do not believe that the people who are employed in other ways and to whom singing is a side issue, or who are busy in home life and giving only a few hours a day to singing and study could form a great opera chorus.

"I do not say, on the other hand, that it is not possible with a growing interest in music to have in America what we have throughout Germany and Austria, that is, in all towns large enough to support such an undertaking, an established opera house, with a stock company, got together by music lovers in the town, supported by the town, furnishing opportunity for good music in the town.

"I am sure that much valuable talent would come to life in this way and that an enormous increase in musical interest would float through the country. If once a chain of opera houses were established throughout America we would be astonished not only at the greater desire for music that would flare up but at the impulse that would be given to the creating of a national musical style. Large expense would not be involved, not more than is given to the opera in many towns abroad, and it would soon become a part of the native development of the people, to study and work for musical achievement in their neighborhood.

"Of course all of this would be done very slowly and much study and work would be necessary before the birth of a genius would be announced. You cannot have genius born by force, you can only prepare the channel through which genius flows out to the world,—but what is almost as important, you can prepare the minds of the young people of the present generation to understand genius when it does come to life, to be ready to accept it and cherish it.

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"I BELIEVE also that this wider interest and pursuit of music should have its bearing upon other intellectual and artistic pursuits in America. It is not necessary for people to limit their interest to any one art. I myself am vastly interested in painting and always have about me wherever I live a collection of some of the very best works of art. I do not think there are sharp dividing lines between the geniuses of different artistic professions, and I believe that if you train your children to love music, to understand it, to think it essential for their emotional happiness you will find they will develop a greater interest in painting, in sculpture, in all beauty that adds to real joy.

"In speaking of the need of education in the home naturally I do not fail to recognize that there are families here where music is the center of interest as it is abroad, where children know and love the finest compositions from their very youth and who attend concert and opera with delight and enthusiasm; but I do feel that through the vast interest in light-weight music, in dancing, in moving pictures, in the purely mechanical and superficial side of life, very often the more serious craving for the arts is not early enough and thoroughly enough awakened in the hearts of American youth.

"I have been asked so often if you are to have a musical future in America. Who can answer that but the Americans themselves? You have already a widely cultured musical audience in every large city in the country, you have a growing community of people who understand great music. It is in your own hands if you will cultivate in your own children the absolute need of music, the yearning for it in their childhood, the appreciation of what it would mean to their own nation to become a people with a power to create as well as enjoy, to add to the musical beauty of the world as well as to appreciate it. Feeling the stirring of this already in the hearts and minds of American people adds greatly to my enjoyment as a worker in musical matters in this country."

AT the conclusion of this interview Mr. Stransky consented to give a brief but most profoundly interesting explanation of the modern orchestra. What Mr. Stransky has to say on this subject is naturally of the deepest importance to music lovers, and the saying of it is so luminous and logical that all music lovers will find it well worth reading and preserving.

"Nothing musical is more puzzling to the layman than a complicated modern score, it seems impossible to him that it may be fluently read and brought to life by production to beautifully harmonious sounds. Indeed, there is nothing so complex in musical literature

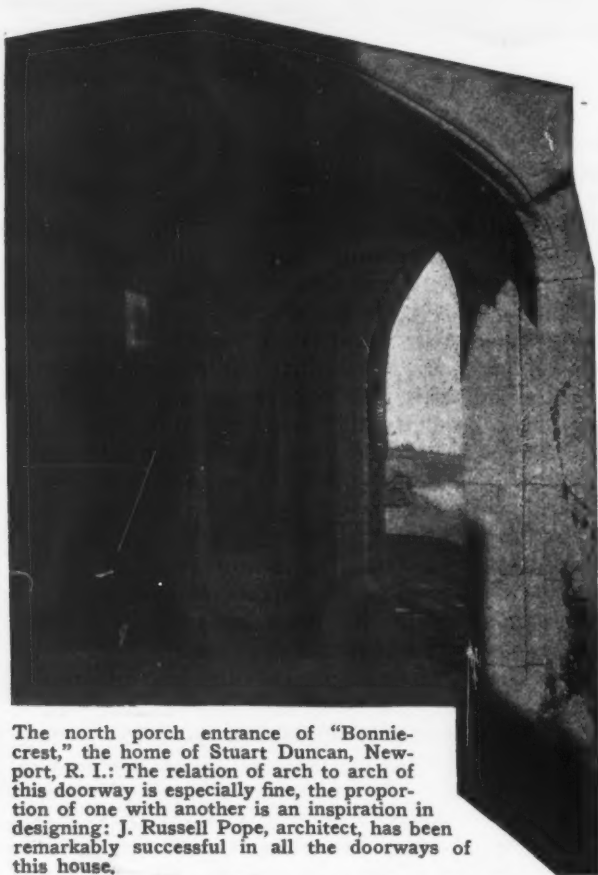
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as the modern score and nothing so interesting as the modern orchestra, which is the result of a natural development covering several hundred years.

The musical genius of Bach was so far in advance of his time that the orchestra of his day was insufficient to express his thoughts and the organ was the medium through which he sought to produce the magnitude of his ideas. When asked which he considered the most wonderful instrument, he answered, "The organ is the queen of them all." The organ was the nearest approach to the modern orchestra, which Bach, could he have heard it, would undoubtedly have called the King. Let us call it rather a Republic of which each unit is of equal importance.

Very little is known of the beginning of orchestral music, the collections of musical instruments in our museums date no further back than the fifteenth century. It is an enormous stride from the Stadtpfeifferei of the old German town,—a band of brass instrument players, posted upon the city towers, giving signals and playing hymns,—to the orchestra of the present. Still the players of that time must have been very great virtuosos. This is especially true of the trumpeters. Bach and Handel scores made particular use of the trumpet and the technical execution and the high tones demanded in some of their works make it impossible to produce these compositions now as they may have been presented during the day of the composers. The fiddle and clarinet made their first appearance in ancient paintings illustrating rustic dances, there are pictures where both appear or either of them alone, then gradually, in later illustrations, the number of players is augmented. The orchestra of today has developed from a combination of these dance players and the old Stadtpfeiffer, and the only prominent names of the early composers, of which there are hundreds,—of interest only to the musical historian,—are Bach and Handel. Bach suites show their origin from dance music and even his first suite, in C Major, employs a full string quartette, two oboes and one fagotto. The genius of Handel, Mozart and Beethoven rapidly brought the orchestra to a state of perfection. Their continually advancing ideas made necessary the increase of orchestral material and more instruments were gradually added to their scores, in fact, all the great masters marked milestones in the development of the orchestra. Berlioz, Liszt and Wagner wrought enormous changes, and Richard Strauss, who is the greatest musical genius of our day, has done wonderful service for the technical development of each orchestra player and the orchestra in its totality. His scores call for a real virtuoso at

(Continued on Page 109.)



The north porch entrance of "Bonniecrest," the home of Stuart Duncan, Newport, R. I.: The relation of arch to arch of this doorway is especially fine, the proportion of one with another is an inspiration in designing: J. Russell Pope, architect, has been remarkably successful in all the doorways of this house.

"BONNIECREST," AN EXAMPLE OF NOBLE ARCHITECTURE FOR THE COUNTRY HOME

UPON a bluff overlooking Narragansett Bay stands a country house ranking well with those fine old castles of the Tudor and early Elizabethan periods. From the stone flagged courtyard to the chimney tops the old time atmosphere of that glorious period of

English architecture inspired by the Gothic has by rare art been reproduced upon American soil, a monument to the inspiration and skill of our American architects and builders. Approached by a wide driveway winding among magnificent trees and across a broad expanse of velvet lawn "Bonniecrest," the home of Stuart Duncan, Esq., is seen with great outspread wings, picturesque, romantic, dignified, impressive, a notable addition to the "manor houses" of America. The architect, J. Russell Pope, has built with an inspiration that will be a continual joy and pride to coming generations of both students and owners. His work is a revelation to those who thought the days of the master builders had passed, those days when men put their whole heart into their craft and built for honor instead of the day's wage.

Like the better English houses of the sixteenth century it is free from that conventional symmetry which later forced houses into stiff, uninteresting primness. Bonniecrest's irregular towers, walls, bays,

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gables, chimney stacks, its parapets, turrets, mullioned windows and courtyards give the romantic character so a part of those old Tudor castles. We seem to see as we look at that noble pile, secret rooms, hidden stairways; we feel that there must be walled-in treasure vaults, art galleries full of mellowing portraits of knights and ladies, we think of uneasy ghosts that walk at night, of moats and dungeons, of Yule-log banquets and generous, continuous hospitality. It holds all the charm of picturesque suggestion, yet provides every modern convenience of lighting, heating, working and living facilities demanded by this luxury loving generation. Built of stone, brick, slate, tile and wood, it will doubtless for ages to come stand as a memorial to the genius of the designer and to the integrity of American workmanship. Stately, dignified, noble of bearing, it spreads beneath the sun with an air of great antiquity, with none of the crude rawness apt to surround recent work.

The interior of the house, as might be expected from the exterior, is an inspired grouping of large, spacious rooms with the unexpected nooks and irregularities that account to a large extent for the charm



Great hall of the Stuart Duncan house looking into the gallery.

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of a rambling house. Every detail of both the inside and outside has been studied and worked out with the utmost care. From the bold impressive stone entrance arch with its fine detailed carving and staunch oaken gate to the varying patterns of the brick chimneys and the least latch or embroidery within, nothing has been slighted.

The heart of this place, as it was in the old Tudor mansions, is the great hall. It runs through the house for the length of two hundred feet. With walls of paneled oak, with high mullioned windows,—panes of leaded glass emblazoned with many courtly devices, with deep rich toned tapestries, rare old furniture of harmonious periods, Jacobean tables, William and Mary cabinets, chests of English lac, Gothic credences, the atmosphere is at once homelike, cheerful, rich, beautiful and romantic. The limestone mantel of massive proportions is patterned from the fine old Gothic days.

This house is rich in mantels. Another magnificent one is at the end of the long gallery. This long gallery, one of the most attractive features of the house, forms a connecting link between the master's portion of the home and the servants.' Richly wainscoted in oak with its low wagon-headed ceiling covered with delicate tracery, typical of Tudor times, it acts also as a center for the display of choice paintings, rare old furniture, valuable curios. Here also rests a model of Sir Francis Drake's flagship. From the fine windows full views of the garden and the bay may be had.

The mantelpiece in the library of fine old oak panels carved in the linen-fold pattern that was introduced in England from France at the end of the fifteenth century, is worthily a center of interest. On either side of this beautiful mantel are recessed archways shelved to receive books and art objects. This room, richly paneled from floor to ceiling with shelves filled with books many colored as tapestry, fitted with comfortable reading chairs, fireplace chairs, leather stools, Persian rugs, and wide, carved tables, is a delight and comfort to mind and body.

The dining hall is entered through a richly carved Gothic screen made from a famous one in Compton Wynyates. This wonderful room in oak is painted and enameled with replicas of the work found in early Elizabethan days. The neutral grays of the decorated wood, magnificent stone mantel with heavy columns of black and gold marble, raised fireplace, dark planked teakwood floor, multi-colored Oriental rugs, rich velvet hangings, carved and inlaid furniture copied from old Tudor and Elizabethan pieces, combine to make this room a masterpiece of modern designing.

Mr. Pope has been especially inspired in his treatment of the doorways. They remind one of the beginning of Gothic architecture



Home of Stuart Duncan on the bluff of Narragansett Bay: This house built after the fashion of the fine old castles of the Tudor and early Elizabethan periods, with its irregular towers, walls, bays, gables, parapets, turrets, has all the romantic character of old English castles, yet has been newly built upon America's soil.

The service wing of "Bonniecrest," designed by J. Russell Pope: The spirit of the old Tudor castles is especially felt in the varied designs of brick in the chimney stacks and the number of open courts: Every detail of this service court has been as carefully thought out and beautifully executed as though it were the entrance for the members of the family.



Entrance gate to "Bonniecrest," bold, imposing, with its heavy oak gates, reminds one of the approach to English baronial castles: In this gate, as in everything else about the house, Mr. Pope shows careful attention to details: The carving above this gate, the square form of the top, the heavy buttresses combine to give that sense of security that is so fitting to a house of this type: From this gate the road winds among magnificent trees, across a large lawn to the great front entrance.



venient grill, the lanterns and the name plate, the ivied wall and the light and shade from the trees combine to make a picture at the back of the house as beautiful as though it had been planned for the sole enjoyment of guests or members of the family.



The service gate has been designed with the same sense of fitness that is seen in every part of this house: Though separated somewhat from the main building it is as much a part of the whole scheme as the more imposing main entrance: Designed to be harmonious with the entrance gate, it is as beautifully appropriate: The heavy wooden doors barred and studded with large iron nails and the con-

The doorway of the stair tower with its old time carved finials, iron strap hinges and huge iron lock are all in keeping with the old Elizabethan spirit: This stair tower, reminiscent of the old Tudor castles, helps to give that feeling that there must be secret stairways and walled in treasures, moat and dungeons hidden somewhere in this imposing pile: This rambling home would not have been complete without some such picturesque feature as this stair tower: The combination of stone and brick and the thickness of the doorway suggest walls heavy enough to resist attacks of neighboring lords as in the days of old.



The north porch doorway is magnificently proportioned and designed to bring about a contrast between sunshine and shadows: The sweep of the outside arch in relation to the smaller one of the door is as fine as though intended for a cathedral, yet has some way the livable sense of being an entrance to the house: The linen fold design over the paneled window, the heavy oak door with its iron key plate, the ivy at the wall and the great stone flags are in perfect keeping with the spirit of the old Tudor house: This picture reminds one of the entrance to old monasteries where one walks through many corridors under many arches.



Stairway in the residence of Stuart Duncan, Esq., Newport, R. I.: J. Russell Pope, architect: The carved newel, an old masterpiece, the carved banisters, windows, the linen fold design of the doorway, the Jacobean dresser and small paned windows, might have been photographed from some old English house so perfect in spirit are they though so newly installed: The new oak required to carry out the spirit of this hall has been so wisely treated that it can hardly be told from the time stained oak of the antique carvings.

Great hall of "Bonniecrist" shown below, as in the old Tudor mansions, is in reality the heart of the house: Two hundred feet in length with walls of paneled oak, high mullioned windows, panes of leaded glass emblazoned with many courtly devices, with deep rich toned tapestries, rare old furniture, Jacobean tables, William and Mary cabinets, chests of English lac and Gothic credences, it is at once homelike, beautiful and romantic.



Long gallery at "Bonniecrest," one of the most attractive features of the house, forms a connecting link between the master's portion of the home and the servants': Richly wainscoted in oak with a low wagon headed ceiling covered with delicate tracery typical of Tudor times, it also acts as a center for the display of choice paintings, rare old furniture, and valuable curios: The photograph at the right shows one of the fine old chests: In the picture below the model of Sir Francis Drake's flagship may be seen, also the beautiful iron screen which leads into the dining room: From the windows of this gallery fine views of the garden and the bay may be had: The fine old melon-legged refectory table with its worn stretchers is worthy a place in any museum: The background of old oak paneling and wrought-iron screen is an ideal one for the beautiful objects that have been gathered together in this room: How much better that a large hall through which one constantly passes be used as an art gallery than that a special room be set apart in which one seldom enters.





Living room fireplace in the house of Stuart Duncan, Esq., Newport, R. I.; J. Russell Pope, architect. Stone mantel with heavy columns of black and gold marble in the dining room of this same house. These two mantels, reproductions from famous fireplaces of the Old World are among the most interesting features of this unusual home: Rich, heavy and massive, they will hold the yule-log romantically.

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when construction was of first importance and the detail subservient, a plan which resulted in a true dignified beauty. Not a single stone of these doorways has been placed without definite constructional value; details have not been tacked on to cover up deficiencies, to distract the mind from mistakes of line, but are instead inherent parts, normal necessities of construction. Note how the two views of the north-porch doorway, one taken from within looking out to the sunshine and the other taken from without looking within. Mr. Pope has, like the designers of the old cathedrals, considered the effect of shadows, so that his masses of arched light and shade make memorable pictures. These arches are magnificently proportioned one with another, impressive as the arcs of a cathedral yet with a livable sense of being the entrance to a home. Note the linen-fold design over the panel windows by the door, the iron lantern, massive oaken doors,—how simple, suitable and satisfactory.

All the doors and gateways of this house have been designed with equal success. The square crest over the arched door in the stair tower, with its old-time carved finials, iron strap hinges and huge iron lock, are all in keeping with the old Elizabethan spirit. The same might be said of the service gate, separated somewhat from the main building. It is as much a part of the whole scheme and has been designed as thoughtfully as though it were the main entrance.

Architecture, according to William Morris, "is the art of creating a building with all the appliances fit for carrying on a dignified and happy life." This definition has been criticized by some as not being comprehensive enough, as not including civic structures and office buildings, but it admirably covers the question of domestic architecture. Does not this house embrace all the requirements of a dignified and happy existence? Beauty, comfort, security dwell here. Mr. Pope has built an ideal home, one that has not only considered the personal joy and comfort of the people who now occupy it, but one that will be loved and cherished as long as one stone stands upon another.

America is world famous for the comfort and beauty of her small country homes. We have not as yet the many noble castles perched upon hills or guarding little mountain valleys that lure the people of all nations to worshipful admiration of them, as has England, France and Italy. This house of Mr. Pope's designing encourages us to believe that as years go by our country also will be enriched and made picturesque by as romantic and wonderful old structures as those marvelous ones upon the Continent.

Our land seems made for country homes. "That every man may in his own house abide, therefore is this world so wide." We have

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Door from the gallery of the dining room in "Bonniecrest," the residence of Stuart Duncan, Esq.

room enough and to spare for the most rambling kind of stately mansions. We have situations upon the bluffs of our bays, banks of our lovely rivers, upon our gently rolling hills and among the folds of our fertile little valleys as perfect as home maker or architect could design. We have built hurriedly up till now, for our land is young and our people impatient. We have of necessity been more concerned with the building of cities, centers of our radiation and activity, but now we have leisure for more serious, important home building and can reasonably hope for more of the dignified country homes that will grow, with the years, in beauty and interest. It takes a few years for a house to reflect, chameleon-like, the hues of the surrounding country, to become toned like a pasture boulder by lichens, sun and rains into the richness of old tapestries.

When Nature has taken over this house unto herself and given it the coloring that she only has knowledge of, when her vines have traced the doorways, climbed up the chimneys and outlined the windows, when ferns and flowering shrubs have banked themselves in the corners of its foundations and old trees cast their shade upon it, its full beauty will be revealed.

JEROME MYERS AS AN ETCHER AND A STUDENT OF HUMAN NATURE



IN Paris just a week before the war, walking through the Luxembourg Gardens one morning, I met Jerome Myers, not on his way to the great picture gallery, not hypnotized by the lovely old-fashioned flower garden or even giving a glance to the ancient fountain as it trickled over mossy layers of stone into an old green pool. The cocottes and the students were making merry near the music, flirting with unconscious but serious fervor—vivid pictures in their futurist colors and graceful capes; but Jerome Myers passed them by, as he had the garden and the fountain, on his way to the children's playground under the long line of trees near the stand of the Old Goffre man.

He was as usual seeking youth—the inspiration that never ceases to stir his imagination to fresh expression. Just as Rembrandt found rich human contacts in the poor and disreputable of the lovely town of Bruges, so Jerome Myers seeks the flame that fires his spirit mainly in childhood, the young and unpretentious children who play without self-consciousness, who really give you glimpses of life absolutely without conventions, free from the social formalities that mar so many outlines of pure joy. And little French children are very happy in their slender, gentle way. They have not the wildness that this artist



A sketch of Jerome Myers by himself.

ART INSPIRED BY SIMPLE FOLKS

finds in the small Italians in Mulberry Bend, shrieking with delight as they hurry from unbeautiful houses to unwelcome schools, or the exultation of the Scandinavian children scampering over Battery Park on their way to new experiences and new lands. France has, however, taught her children lovely things. They enjoy every outdoor moment, every flower, every brook, and the quality of this outdoor life is in their spirit and eventually finds its way to the Salon, to the millinery shop, into literature and brings a fresh note of wood beauty into architecture.

And thus in drawing the French children, Jerome Myers is finding inspiration in something so simple that it expresses absolutely the truth about its existence, and this is expressed with a technique as simple and frank as the subject matter which wins his interest. So directly does Mr. Myers' line relate to the fleeting impression of a scene received in passing through a park or down a street that he has been accused of using "a line without charm," whatever that may mean. As if the charm of a man's medium did not after all depend upon his power to convey swiftly and intimately his thought about life. How can the line in a sketch be brilliant and beautiful irrespective of its purpose—or how can it be without charm when it is fitted to its purpose and serves satisfactorily to denote a *nuance* of form and expression?

Mr. Myers' work most widely, humorously and profoundly presents the ebb and flow of the vital life of the common people—the alien on the East side, the shop folks and their babies in the Luxembourg Gardens. He possesses the instinct for understanding an infinite variety of human nature. He knows just how old men feel who are worn and sick and weary, and whose resting place is a park bench, whose defenses are all down, who sleep before the public, and he knows these people so well that he never quite presents them as hopeless figures; they are getting their refreshment as they may and there is a certain outline that means strength for the morning's battle, whether that is along the bread line or up the fire escape where they do not live. And again what comprehension of human psychology in the group of women who are returning home by way of the subway and who have chanced to get seats together! How extraordinary that all the life of these women, their training, their environment, their point of view about personal and general matters are so well understood by Mr. Myers that through the line of his pencil he reveals them all to the public.

You know these women now just as he did and just as you know the audience in the "Gallery of the old Academy of Music," as he presents it in a series of infinitely clever pencil circles. You seem to



From a Collection of Twelve Etchings Published by Jerome Myers.

**"Old Friends": From an
Etching by Jerome Myers.**



From a Collection of Twelve Etchings Published by Jerome Myers.

**"The Subway Conversation":
From an Etching by Jerome Myers.**



From a Collection of Twelve Etchings Published by Jerome Myers.

**"Gallery of the Academy of Music":
From an Etching by Jerome Myers.**



From a Collection of Twelve Etchings Published by Jerome Myers.

**"Mother and Child": From
an Etching by Jerome Myers.**

ART INSPIRED BY SIMPLE FOLKS

feel his thought of these people, his knowledge of them running blithely down his pencil, from one end of the line of seats to the other, uninterrupted and fluent. You know the audience and the play and the artist's friendly, humorous appreciation of both.

Perhaps the most vivid and tender sketch, because of the subject, is the drawing of the mother and child; the utterly relaxed, sleeping little baby and the cuddling protecting body of the woman, that with all her weariness curves about the satisfied child. It is full of beauty technically and full of exquisite pathos humanly.

As has been so often pointed out in regard to Mr. Myers' work, his sketches are never rounded into a picture; they are fragments of life—you feel some one coming into the picture at one side; and at the other, some one moving out. The children who are playing may be on the next block in an instant.

It is all his impression of life from moment to moment, and he never makes the fatal mistake of seeking to arrest an impression and make it stationary and force it into formal outline. He is too real an artist for this. After all, art to him is his vivid impression expressed in a swift sure line. To create a composition would undoubtedly be a hardship to him. He would feel the dulness and the deadness of it, he would feel the human current stopped for an instant and his own vivid realization would stop in spirit if not in reality. This does not mean that Mr. Myers has not painted so-called group-pictures, especially of children; but they are never posed. He has not made the children wait for him, or the old people sleep for him or the women gossip for him. He has caught all the poignant interest in the turn of an eye, and the picture is registered in his brain as he passes by a good subject.

All of this is immensely important in relation to the living quality of his sketches. This is possibly also more true of the pictures of New York life than of Paris; perhaps because of the difference of the subject, perhaps because he was approaching the work at a different angle, or the quality of the people themselves may have curved his line in a new and unexpected direction.

After all a man's technique is only his opportunity to show us varying human nature, and how ridiculous it would be to expect exactly the same kind of drawing in a French or English sketch that we would have in an American drawing. For a man's method must change as his feeling changes and his feeling is born of his emotional interest in his environment.

THE CRAFTSMAN has been fortunate enough to secure the illustrations in this article from a book of twelve etchings by Jerome Myers which has just come from the press, of which there are only

ALMOST A WISH

fifty impressions each. One feels upon opening this book a departure in etching, a greater interest in the subject than in the medium. Usually the first delight one secures from an etching is the quality of the man's technique, his lightness of line or volume, the richness or scantiness, but from Mr. Myers' etching, as in all his work, there is the joy of receiving his knowledge of humanity, his kindness, his humor, his understanding of all of the great and small tragedies of humble life. At a second glance you realize that these emotions are presented with just the line that best tells the story, just light enough or shadow enough to express most surely the fulness of the artist's interest.

For the artist, for the humanitarian, for the lover of all truth about human nature these etchings of Jerome Myers are sure to bring a keener interest in and enlarged vision of beauty, a greater appreciation of the etching's line as a means of unfolding human life for us, and a finer understanding of humanity in its franker, simpler expression.

ALMOST A WISH

OLD man, raking the leaves away,
Bent old man with the shuffling pace,
Do you ever stop where the shadows play
And thrill to the wind on your face?

Do you ever sigh as the red sun sets
And wish it back for a moment more?
Have you a bundle of gray regrets
Or a burden of griefs in store?

Old man, raking the leaves away,
Almost I envy your placid fate—
To live with the sun and the wind all day,
To rake leaves early and late.

ROSE HENDERSON.

EL FUREIDES: "THE LITTLE PARADISE:" BY UNA NIXSON HOPKINS



ANY who visit California this year for the first time, tempted beyond the "Rockies" perhaps by the two Fairs, and who come in the spirit of adventure as into a new land, will find delightful surprises in its homes and gardens. Because of its deep cerulean sky, opalescent background of hills and golden valleys California is developing a type of domestic architecture differing greatly from any other part of the world. Houses that look so well against New England's green or snowy hills are woefully unfit for the bright setting of the West.

Some of the large country residences of the West carry an impression of stateliness reminiscent of the old Italian villas. The tall eucalyptus trees piercing the clouds, cutting across the blue and gold and white of sky, fields and houses help to bring about, like the cypresses of Tuscany, a sweet stateliness. Some of the plaster and cement houses of Southern California with their arches and colonnades show a decided Spanish influence; others with flat roofs and walled gardens have somewhat the charm of old Moorish architecture. But in spite of this inspiration from foreign lands, there is a quality about California homes unlike those seen in any other part of the world.

The luxuriant gardens account for much of the difference, for even Italy cannot surround her lovely palaces with such a display of flower color, such variety of tropical and evergreen plants. And never a palace was built that combined such material comfort of heating and lighting and working convenience. Luxury and magnificence the Old World houses surely have, but not such livable comfort of home and garden. True, Californian architecture may lack the Old World mellowness that nothing but age can give to a house, yet it possesses a pure, fresh charm of both construction and color. Endless examples might be presented in point of illustration, but none more convincing could possibly be chosen than "El Fureides," the home of J. Waldron Gillispie. Like a beautiful mirage that might be dispelled by a whim of the wind, appears "El Fureides"—The Little Paradise—as one comes upon it in the opalescent haze of the lovely Montecito Valley in Southern California.

The villa itself is faintly Pompeiian in the spirit of its details, and though the gardens are typically Italian in arrangement, they possess the subtle atmosphere and enchantment of the gardens of Persia, linked with the comfort and peace of California. One of the great charms of the place is its many moods, which change as quickly as those of an April day.

"THE LITTLE PARADISE"

FROM the main road you enter an iron gate, flanked by concrete supports, from which a wall continues along the highway.

Driving for a distance in the dense shade between high palms, suddenly you emerge into the brilliant sunlight and are in the midst of an orange grove—a great expanse of shining green dotted with yellow globules. Next, is a wayside fountain, pergola-covered and vine-embowered. Just beyond are wonderful rose gardens, protected by hedges of their own kind, luring you on up the hillside by their loveliness and entrancing odor, until presently you are at the villa.

It is built on the crest of the hill with a deep blue sky above it, and behind, a broken range of many-hued mountains forms a great decorative background. Immediately in front of the villa, along the façade of which grow royal palms and a wealth of pink geraniums, are four pools divided by herring-bone brick walks, with a fountain in the center, forming a quincunx. No aquatic plants obscure the blue of the pools, for they have been left as mirrors to reflect the beauty of sky and the villa.

Standing on the portico, at one side of the villa—under a silk awning, stretched like a bird's wing from the white columns across to pillars of pink marble, you look out upon a maze of green tree tops waving in the sweet scented breeze, beyond to the iridescent sea in the distance lined against a cobalt sky, and marvel that the mirage does not fade.

From the front of the villa the view is more intimate, and though man-made, is entrancing. The long flights of steps leading to gardens below are confined by a white wall along the side of which grow natural oaks, flowering eucalypti, tropical palms and acacia trees, over which rose vines toss unrestrained. At the foot of each of the three long flights, there are deep pools, set in gardens of hydrangeas, and when at last the steps are done, a long walk ends in a pavilion of white marble surrounded by beds of pink lilies.

THE formal entrance to the villa is through a carved door of remarkable workmanship which once graced the entrance to a palace; this admits you into a hall, charming in its simplicity. The delicately wrought-iron balustrade is in striking contrast to the white walls; aside from a carved chest and a few antique chairs, the room has no furniture other than hanging lamps of old brass and potted palms. But supplementing the hall is the court or atrium, open to the sky, shaded by orange trees, bananas and palms, with a floor of white marble, and in the center a pool bordered with blue tile. The court is a charming bit of The Little Paradise, encompassed within four white walls.

El Fureides, "The Little Paradise," the home of J. Waldron Gillispie in the Montecito Valley, Southern California: The four pools divided by herring-bone brick walks, the fountain in center, are without aquatics: They have been designed solely as mirrors of the sky: No growing plant could be more charming in these pools than the reflected image of sky and tree.



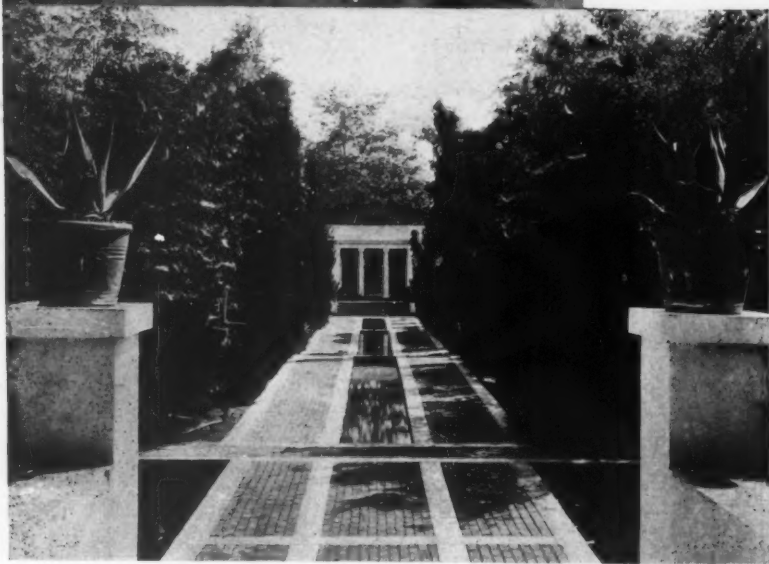
Photographs
by
Fred-
erick
W.
Martin.



A portico of El Fureides looking toward the sea: A silk awning stretches from the white columns of the house to pillars of pink marble giving grateful shade from noonday suns: The twisted columns are of Spanish workmanship.



The main drive of El Fureides leads through an avenue of tall date palms, then through an orange grove, past fountains and rose bowers: California architects take advantage of the fact that they can have the help of gardens and tropical vegetations during the winter months, and this avenue of trees is beautiful summer and winter.



The way to the pavilion shown above is paved with brick in which is set a long and narrow mirror of the sky after the fashion of formal Italian gardens: Such a path gives classic beauty especially suited to California.

Looking up toward the valley from the first flight of steps, showing a pool and part of El Fureides' hydrangea garden: This arrangement of pool and steps reminds one of the formal gardens of Italy: The reflection of the tall palms at the top of the flight of steps and the colors of the nearby flowers assure this part of the garden constant beauty.



The court or atrium of "The Little Paradise" is shown below: The walls of the portico between the pilasters have been painted blue with cypress trees cleverly stenciled upon them: The large leaved bananas, palms and orange trees, floor of white marble and pool bordered with blue tile make a charming outdoor living room.





The conversation room of "The Little Paradise" is shown at the left: With its white marble floor, tiled pool out of which rises a slender pedestal supporting a bronze figure, its low marble seats cushioned in bronze velvet, it is one of the most delightful and original of rooms: The round dome above gives a most refreshing and beautiful form of diffused lighting: It would be an easy matter to talk with inspiration in such a place.

Dining room of Little Paradise shown below: The vaulted ceiling of this long room, at one end of which is a musicians' gallery hung with old embroideries, has a painted frieze on panels of gold leaf interrupted by bands of delicate tracery: The room is gold and copper in tone, side walls are copper stippled, the doors are copper covered.



"THE LITTLE PARADISE"

Between the dining room and the court there is a small portico, the walls of which are painted blue, with a conventional stencil of cypress trees cleverly done in green. During the greater part of the year the portico is used for dining. Only during inclement weather or on the occasion of the entertainment of guests, are breakfast and luncheon served inside; though the extraordinary beauty of the dining room would tempt one within as certainly as the charm of the portico would lure one without—rarely does one see a room of such consummate taste as the dining room at "El Fureides."

The vaulted ceiling of the long room, at one end of which is a musicians' gallery hung with elaborate old embroideries, has a painted frieze on panels of gold leaf, interrupted by bands of delicate tracery, all inscribed with great decorative charm. The whole is gold and copper in tone, with primary colors coming out of the shadows—very rich and harmonious. The side walls are copper stippled, and the doors at each end of the room are copper covered and fire proof, while the French doors opening onto the court, are hung with fine old velvet very like the wall in tone. A friendly background it makes for the antique chairs—long, wonderful rows of them, covered with exquisite tooled leather. These were once the property of a Spanish nobleman, and they are quite magnificent enough to occupy a place of honor in any museum. At one side of the room is a beautifully carved Spanish cabinet.

BOTH the library and living rooms are rich in old Italian furniture, tapestries and paintings. The books which occupy two walls of the library are on a scale with the other possessions of "El Fureides," for there are many old and rare editions. The chairs, however, are the real masterpieces, many of them being almost priceless. The rooms are delightfully livable and cheerful, with their great fireplaces, and close proximity to the gay courtyard. Through the open doors come the songs of birds and the odor of jasmine, orange blossom and rose.

Beyond the living room is the conversation room, with floor of white marble, and a central tiled pool—out of which rises a delicate pedestal, supporting a bronze figure. Lined against the four walls are low marble seats cushioned in bronze velvet, the tone of the lower part of the wall, while above, there is an elaborate surface decoration, worked out in bronze and blue and gold changing in character according to the architectural requirements of the room until finally it reaches the top of the domed ceiling. Here a great suspended globe of amber glass sheds a subtle light of gold—a place wrought by Aladdin, and the light from his wonderful lamp!

DEVELOPMENT OF BEAUTIFUL ARCHITECTURAL DETAIL IN AMERICA



ALMOST the richest art inheritance the world has is what we call architectural detail. The lovable, picturesque beautiful details in the fine buildings of the world are just the arresting of lovable, beautiful, picturesque impulses of mankind; and the more we come in contact with the important buildings, with the structures that have carried their beauty past centuries, the more sure we are that it is mankind we love, not stone, or wood, or concrete. This is probably the reason that we cannot take the ornament of any age and superimpose it upon the structure of any other time; its beauty is its human intention, not its concrete outline.

America has suffered more in her art through lack of understanding this fact than through any other unthinking phase of her confused and confusing civilization. We have been like cheerful, confident children; we have wanted what we liked, and we have liked without training. If we fancied, in our travels abroad, a flying buttress, a Mediæval façade, a Normandy tower and an Italian formal villa we combined these in the structure we called our home, without an æsthetic quiver, and the only reason we gave for this heterogeneous combination into a house of unrelated art was the fact that we liked these architectural details, at least we had liked them when we saw them in their own environment with their own kind of skies and atmosphere, enveloped in the love and interest that had formed and executed them. We did not stop to think that what we really loved was something that could not be transplanted, something that could not ever be rebuilt by human hands—the imagination and wonder of the men that produced them. We only brought away our memory of the external impression of something which we imagined we were powerful enough to transplant—an inspiration, a moment's exaltation of spirit.



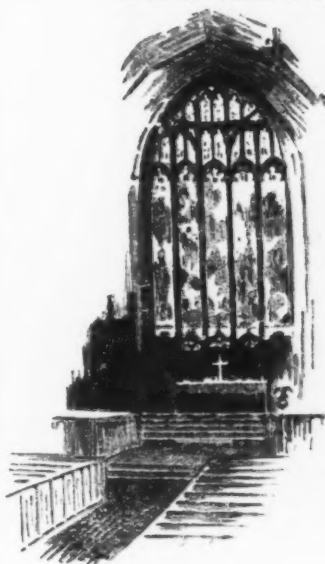
*Sketches
by H. D.
Nichols.*



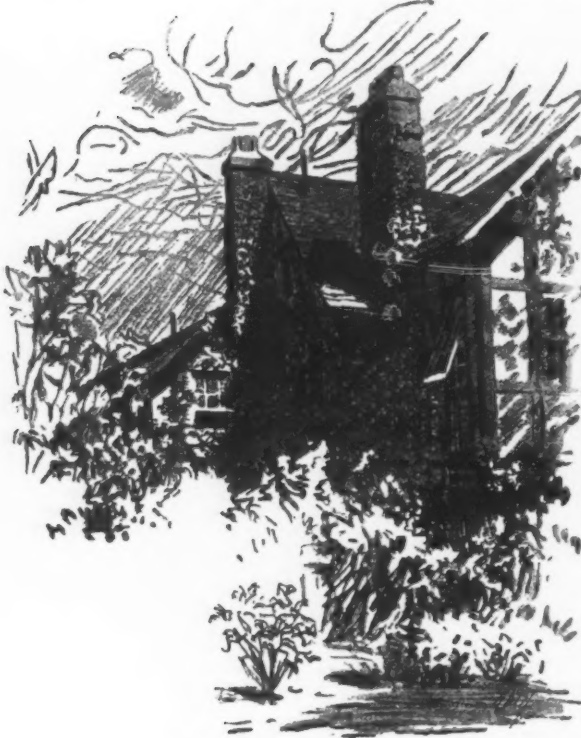
PICTURESQUE ARCHITECTURAL DETAIL

That marvelous thing that has made the beauty of the world—genius—the contact with what Carlyle calls the infinite, is difficult enough to transfuse into art, but it is far more difficult to copy or to imitate or to re-present it because it has pleased us. When Nature has great wonder to express to the world she forces this splendor through some humble channel, and while the wonder flows through this medium, art is born and the world is enlightened. But we who have merely seen the outline of the miracle have really nothing to do with it, except to be glad. We cannot bring away a particle of it, except in our spirit, and we certainly cannot ask a human being who has never even seen it to make it over for us. Imitation art is like warmed-over food, if one may be so commonplace, or a false limb, or music badly played, or an artificial flower, which is probably the most inartistic and horrible inanimate thing in the world. But to return to the question of architectural detail which is the spirit of genius made manifest—we

can only have it beautiful and inspiring in this country if we ourselves devise it, if our builders, our architects permit their own purpose to become so suffused with what is essentially beautiful that they are inspired to design and establish in their work the beauty they feel. This has been done; it was done in Colonial days, it was done by the humble builders of New England a century or so ago; it is being done today in California by the people who design their own homes, and by the architects who know the country, the landscape, the color values, the vast beauty of the Pacific Coast; it is being done by the really great domestic architects of the East—Grosvenor Atterbury, D. Knickerbacker Boyd, Aymar Embury, Second, Mann & MacNeille, Albro & Lindeberg, J. Russell Pope, men whose work has furnished us architectural detail as lovely as the eager spirit of mankind could desire.



PICTURESQUE ARCHITECTURAL DETAIL



About a decade ago, photographs began coming to **THE CRAFTSMAN** of homes built by American architects, homes that were capacious, comfortable, practicable, sensible, in which one could live without serious inconvenience, but which one could hardly imagine stirring the fancy, growing into a homestead, creating life-long and lasting memories. They were just our first excursion into modern home building and we were thinking more of space and sanitary effects and new ideas in fittings and furniture than of that rare thing known as architectural beauty. We do not stop to dwell here upon the terrible architecture that just preceded this practical type—made up of imitations, copies of European effects, details unsuited to our own lives and so unbeautiful. These monstrosities

are dotted all over our suburbs, even as far north as Nova Scotia, where side by side you see the lovely simple old fisherman's cottage of silvery gray unpainted shingles, graceful sloping roof line and masses of yellow flowers banked up against its walls, and the modern grotesque house with a different design and color for each story, and not a porch, window or a line that are related or beautiful. It is well to forget these things and return to the actual work of the present hour. In Gustav Stickley's architecture there are sleeping porches and living porches and beautiful sloping roof lines and gardens growing close to the walls, all of which have been inspired by the idea of giving beauty and pleasure to the people who are to dwell in these homes.

The illustrations which we are showing in this article are just chance sketches of lovely, recently constructed detail in American building—a doorway, a porch, a roof line, an approach to a dwelling, each one so gracious, so inviting, so sincerely beautiful that our belief in American architecture is placed on a stronger foundation.

MODELING A HOME TO FIT THE FURNITURE: RARE TREASURES DOMINATE ARCHITECTURE



OME of the most impressive public buildings in the world are the galleries and museums built to protect and to suitably display the work of men who ages and ages ago patiently formed with their hands the perfect vase, carved figure or picture of their dream. These exquisite works of art, left to us as memorial of the vision and skill of those ancient men, not only have inspired the building of marvelous great halls and strongholds that are the glory of continental cities, but they have done much to influence architecture of America as well as of Europe. For beautiful things must have beautiful settings, else half the charm be lost. The perfect jewel inspired an artist to create a golden casket so delicately chased and modeled that it became of itself a treasure worthy to be carefully guarded. Then an oaken chest bound and hinged with iron bands marvelously wrought was fashioned as a treasury. Always inspiration for beauty comes from some other lovely object of art or nature. With some small exquisite article in an artist's hand, his mind the more easily wings its way through larger and fuller vision.

The Old World is full of museums, kings' castles and rich men's villas built expressly to house fine needlework, carvings, metal work, paintings, made ages ago by men and women who worked for the joy of work, for the satisfaction of producing a perfect article, never dreaming that future ages would treasure them to the extent of building noble buildings in their honor.

American domestic architecture has been widely influenced by ancient and beautiful works of art. Some of our country homes have been remodeled to suitably receive art treasures collected abroad. But never perhaps has an American home been more suitably reconstructed to receive such treasures than the one we have here shown. The whole effort of the architects, Hoggson Brothers, was to build around the rare old things brought by the owner of the house from the Old World, to make a suitable background for treasures that once adorned kings' castles and noblemen's courts. So successfully have they caught the spirit of baronial halls that the mellow tapestries, rare tables and chairs seem designed for their especial surroundings. How much better that their beauty be thus enhanced by an environment suitable to them, that they fill the place of service for which they were originally intended than that they should be placed coldly in the niche of a museum or upon a pedestal in some art gallery.

The Old World spirit is felt even before the great hall is entered.

A BACKGROUND FOR BEAUTY

It goes out as it were to meet the incoming guest standing quietly at the entrance. The marble arch with its three low, wide steps and heavy wrought-iron gates conducts past a wall fountain (a household *bénetière* at sight of which the tired mind is shrived of its sadness and worry) to an inner door. This white marble doorway, brought over from Italy sets the note of luxuriance for all that is to follow. How beautifully it has been companioned with the gate and grill and creeper and the little box tree in the marble jar!

WITHIN the hall the priceless tapestry upon the wall, the carved oak newels, stairway banisters and the antique standard lanterns at either side of the marble table create at once an atmosphere of rich and generous hospitality. The vaulted roof, wide fireplace, carved banisters and decorated beams admirably augment the stateliness and dignity of the imported articles. In fact, all through this house it is difficult to determine which is the work done by skilled architects and which the articles furnishing them with inspiration. The decoration upon the beams, so admirably done by Hoggson Brothers, can best be seen in the photograph showing the organ pipes. These pipes are on either side of a wonderful antique leather panel. The console is operated from the sitting room.

The photograph of the dining room taken from the breakfast room shows how a fine old carved and gilded column from Spain was used. The walls of this room are painted and gilded to harmonize with the Spanish painted leather panels and old tapestries. Each chair is a museum piece; the carved marble mantel and the tall standard lamps are all, as hardly need be said, antiques of great worth and beauty. Over all is an Elizabethan ceiling.

The book room, opening from the hall, is most unusual in treatment. Walls from floor to ceiling are lined with rich-backed books (the overflow from a large library) that give the room tapestry colors. Above them is a ceiling ornamented on gold leaf, designed from various old book plates of the owner. On each shelf is a gold stamped leather apron which adds to the richness of the room as well as gives cleanliness and protection to the books.

The master's bedroom with the beamed and vaulted old English ceiling, the massive hanging lantern, mural decoration, magnificent old Flemish bed, Spanish leather chest studded with brass nails, carved cabinet, Queen Anne chairs, luxurious davenport, is an inspiring illustration of the way furniture of many periods and many countries can, by an exercise of discriminating taste, be gathered together to form one harmonious whole.

An excellent idea of the artistic success achieved by Hoggson



Entrance to a house built as a background for beauty, modeled to hold rare treasures brought from Europe. The Old World spirit is felt even before the great hall is entered. It goes out as it were to meet the incoming guest standing quietly at the entrance. The marble arch with its three low, wide steps and heavy wrought-iron gates conducts past a wall fountain to an inner door. This white marble doorway, brought over from Italy, sets the note of luxuriance for all that is to follow. The carving over the door is especially fine. House remodeled by Hoggson Bros.



Within the hall the priceless tapestry upon the wall, the carved oak newels, stairway banisters and the antique standard lanterns at either side of the marble table create an atmosphere of rich and generous hospitality. Such large entrance halls are often used in the Old World to display objects of art from many lands or serve as a gallery for the family portraits.

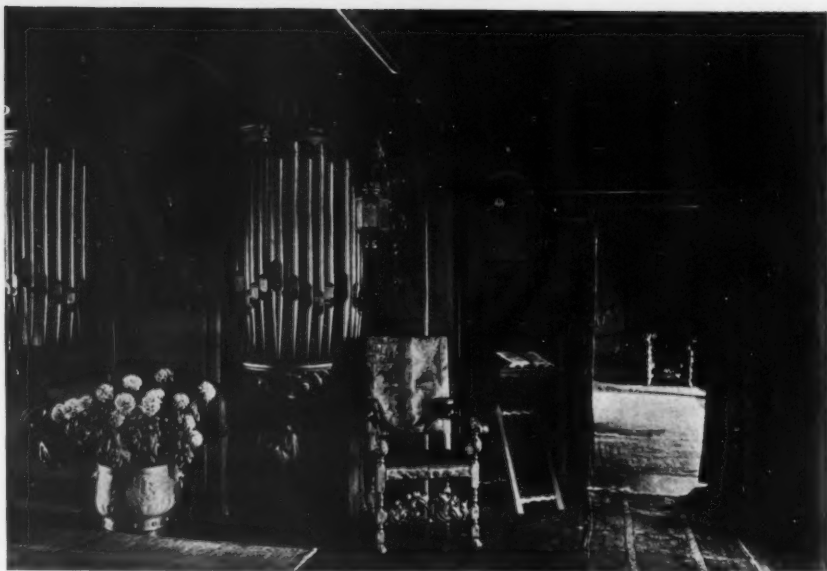


Another view of a hall in the house modeled by Hoggson Brothers to serve as a background for art treasures, showing effective position of organ pipes: This picture reveals the architects' artistic treatment of overhead beams: So admirably do they harmonize with the mellow tone of the antiques that they give one the impression of being a treasure from some old castle.



Another view of the hall of this same house. The vaulted roof, wide fireplace, carved banisters and decorated beams admirably augment the stateliness and dignity of the imported articles. In fact, all through this house it is difficult to determine which is the work done by skilled architects and which the articles furnishing them with inspiration. The decoration upon the beams, so admirably done by Hoggson Bros., can be seen in this photograph: The lighting of the hall seems especially perfect: Through the high windows come the slanting rays that artists love to portray, that illumine the room yet leave mysterious shadows: This contrast of light and shade always adds picture quality to a room.

Pipes of the large organ are on either side of the wonderful antique leather panel: Placed at one end of the hall they give the impressiveness of an old cathedral: The console is operated from the sitting room: The sitting room and hall can thus be turned into one large music room: This convenient union of two rooms to make one large music room holds a valuable idea.





The dining room of this same house in the upper photograph shows how a fine old carved and gilded column from Spain was used. The book room shown in the lower photograph is lined from floor to ceiling with books, an overflow from the large library: The ceiling of this room has been painted on gold leaf from designs taken from book plates owned by the master of the house.

The master's bedroom shown at the right, with the beamed and vaulted old English ceiling, mural decoration, magnificent old Flemish bed, Spanish leather chest, carved cabinet, Queen Anne chairs, luxurious davenport, is an inspiring illustration of the way furniture of many periods and many countries can be gathered together harmoniously.



Old Flemish bed in the master's room with its richly carved posts and priceless lace covering may be seen at the left: Though of a different period from the long oak table adapted from a refectory model, they harmonize admirably, as the spirit of the room is one of rich beauty rather than the development of any period.

OLD HOUSES AND NEW

Brothers in the remodeling of a house to form a setting for works of art may be had from a study of the accompanying photographs. Every room, every detail rings true; the articles have been assembled and given the eminently suitable background. The worth of every object has been enhanced rather than decreased, as it might have been in less sympathetic hands, by its setting. With a collection from all over the world, with furniture of widely separated periods, they have on American soil with American workmen created an Old World picture of rare charm. The spirit of royal castles, so much to be desired in connection with the collected treasures, has been created, and the luxurious comfort demanded in our homes, the modern conveniences of lighting, heating and service, have also been obtained.

OLD HOUSES AND NEW

PERHAPS the greatest charm of a country house lies in the fact that we are in no way governed by those cramped conditions of building which are forced upon us in a town or city. There are no "ancient lights," no narrow frontages, no long blank walls to contend with; consequently the architect has quite a free hand, and must stand or fall by his design. In the country a certain spaciousness of plan is one of the great fascinations of a house, and so long as it is well and conveniently arranged, the plan may with advantage be spread out, as this gives an opportunity for picturesqueness.

When people compare good old houses with those of today, it is always to the disadvantage of the latter: it is forgotten that the builders of the old houses had fewer difficulties to overcome. Drainage and sanitation were practically unknown; the water supply gave little trouble, for the utility of hot and cold pipes within a house had yet to be discovered, like electricity, and many other of those modern necessities by which an architect is governed, pretty often to the disfigurement of his design. There is thus no basis of comparison between the difficulties brought to mind by the past and the present history of domestic architecture. It is also worthy of note that the old houses, and particularly the smaller ones, were built by local men and with local materials, and that there was no great transformation of style in the work done by two successive generations. Building was traditional, and change the result of slow evolution. Houses in the same district kept for many decades their distinctive type, their family likeness; and even when various kinds of material were employed in a district, the transitions of style were much less marked than they are today. It is all very different now.

—From "The British Home of Today," published by A. C. Armstrong & Son.

THE PEOPLE AND THE THEATER: THE INFLUENCE OF THE POPULACE UPON THE DRAMA OF ALL AGES: A FRESH EXPRESSION OF THE PEOPLE'S PURPOSE IN THE LITTLE THEATER MOVEMENT



OR the first theaters we hasten back to the beginning of the centuries in Greece, as we do for the first great plays, for the first rich poetry and beautiful dancing; and all, we find, inspired by the worship of the God of Pleasure. Before the fifth century the theater was little more than an open space before the Temple of Dionysus, where the chorus danced and a solitary actor on the steps of the altar held the entire "stage," and the play was often a mere dialogue between the actor and the leader of the chorus. It was not until tragedy became a state institution in Athens, as we are hoping to make drama some day in America, that set places for the performances were provided. The first of these was the "Orchestra" near the Agora, a circular dancing place which was surrounded by raised seats for the audience. This was the beginning of the great Greek amphitheater which eventually found place in all the Greek cities, in Asia-Minor, in Sicily and in lower Italy. At first the plays were written solely to exalt Dionysus, later they became more human and vital, and while the presentation was in honor of the great God of Pleasure, the plays were an expression of human emotions set forth in imperishable language.

The Greek poets competed for the opportunity of presenting their work in the "Orchestras." For each presentation three were chosen by what we would today call a Drama Committee. Each tragic poet was given an entire day for the performance of his three plays, then came three days of comedy. It was a pleasing custom of these early times of dramatic inspiration for the committee who selected the poets to provide each one with what was called a *choregus*, a wealthy citizen upon whom devolved the expense of the production. The *choregus* seemed to regard his position as a cheerful one, and at one time the opportunity of supporting the drama was even competed for. The happy poets whose plays were accepted by the committee received



Dancing figure in "Jephthah's Daughter," the first play presented at the Neighborhood Theater.

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not only a crown of ivy, but, we are glad to relate, a stated sum of money. Only three actors were allowed in each play and often the poet who wrote the play insisted upon acting his own leading part.



Figures in "Jephthah's Daughter" showing costumes designed, dyed and made by the young people at the Neighborhood Theater.

About the fifth century actors were allowed to compete for the playwrighting prizes, a matter of history which is repeated today in London and Broadway. Any man of the Greek populace might receive his crown of ivy, any person among the people might become one of the three star actors. For a long time there was no scenery and no background, a neighboring house being used as a dressing room. The theaters were thronged with masses of people; the whole institution having been founded on the worship of the most popular god of the day, naturally the response was universal and enthusiastic. It was a theater for the people,—the most democratic institution for pleasure that has ever been produced by civilization.

In Rome both the theater and the drama were modeled largely upon successful Athenian productions, but the theater never entered to any extent in the national life as it had in the beginning in Greece. Rome was too formal and conventional to get close to the people and the purpose of the drama was slowly changing. Plays were produced at the Roman public games more to amuse the people, as they are today, and also as today, they were given by private individuals on festival occasions.

In the Middle Ages art moved for several centuries under the guidance of a tragic religion. The Mediaeval plays throughout

THE PEOPLE AND THE THEATER

Europe became again religious plays, mystery and miracle plays; there were no longer joyous festivals like the dramas on the steps of the Dionysion Temple. The Mediæval god was stern and relentless, and the Mediæval poetry and drama expressed the spirit of the day. Mediæval architecture brought forth the splendid, severe Gothic cathedrals and the pictures of renunciation and sorrow and madness.

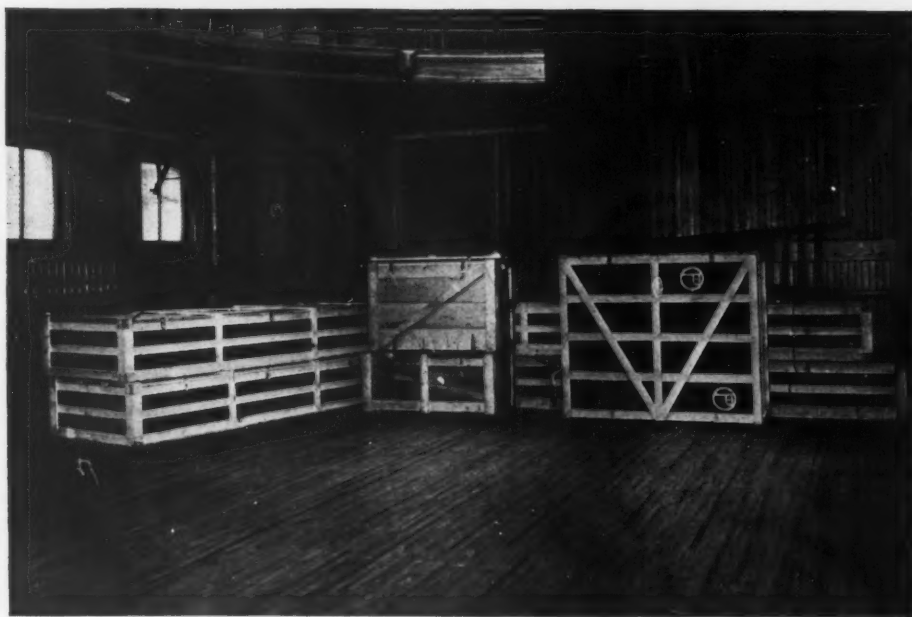
IT would be interesting to trace the development of drama through various countries and ages finding always that any change in dramatic construction, in the architecture of the theater, in relation of the audience to the drama came about through a change of heart in the people. It was the people who wanted the stone theater in Athens, in place of standing in an open space to hear a poet read from the altar steps; it was the people who wanted the mysteries and the miracle plays in the churches and convents; it was a more luxurious spirit in the people which craved the more elaborate staging and the dressing rooms and the comfortable seats in the theater; again it was the humble folk in England who went about as strolling players in the sixteenth century, giving their performance at fairs and in the courtyard of inns with honored guests watching the plays from the second and third story windows—a custom which undoubtedly gave rise to the tiers of balconies and the boxes of modern theaters. Wherever we find freshness in the spirit of dramatic art, freshness in the heart of the poet and the dramatist, we realize that the people have decided that a change must take place. The people have really developed the modern theater into what it is today; to be sure they have had their place mainly in the section of the house least acceptable, yet they have dominated the movements in the theater from the first days of the Greek performance.

IT seems to THE CRAFTSMAN as though a change were coming about at present in theater conditions in America, again brought about by the people. We have had our splendid operas, our elegant plays in elaborate and costly theaters, and we reacted from them to the moving picture shows by way of musical comedies, the Passing Shows and the Follies of Broadway until apparently we had come to a point in dramatic expression where the people demanded only that they should be amused without coöperation, without even the effort of listening, without knowledge of plot or construction or beauty in the play. Those who have thought a great deal about the drama and followed it very closely in this country became alarmed and said "the people are leading us away from great art, the best drama no longer draws, the most beautiful theaters are empty."

Little Theater of New York, the first small play-house built in America: Winthrop Ames is director and was also responsible for the birth of the theater: The architecture is Greek Colonial, an interesting example of the modern theater architecture: The interior is the simplest and yet the most elegant of the theaters in New York: It has no balcony and no boxes and all the seats are the same price: Mr. Ames has presented some of the most significant plays of recent years in this little play-house.



Ingalls & Hoffman, Architects.



From a Photograph by Edwin Levick.

Portmanteau Theater stage equipment in place: It takes three hours to set up and when completed is an interesting and colorful background for any of the little plays which Mr. Stuart Walker presents. The lower picture is the Portmanteau Theater folded and boxed ready for transportation: It is the most compact theater of its size in the world and perhaps the only portable one of distinction.



Two scenes from Mr. Stuart Walker's play, the "Six Who Pass while the Lentils Boil," with which the Portmanteau Theater was opened at Christodora Settlement House in July: The stage setting is extremely simple: The costumes are significant in design and brilliant in color.



Scene in the Neighborhood Theater in which Gertrude Kingston appeared: The play, "Captain Brassbound's Confession," is already familiar to New York audiences through Miss Ellen Terry's work: The stage setting of the Neighborhood Theater is remarkable for simplicity of outline and brilliant color schemes.

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The Drama Society of America was just then organized to tell the people what the dramatists were doing and how important it was for them to come together; still there was much confusion and much bewilderment both on the part of the managers, the dramatists and the public.

But within the past year or two we have again heard the real voice of the people in regard to the theater. It has come to us in a number of our large cities in the Little Theater Movement, which is beginning to assume proportions to be recognized by those interested in the progress of drama, and by the managers.

America may not claim the honor of starting the Little Theater Movement. The Freie Bühne in Berlin was one of the very first small playhouses, the result of people getting together and saying, "we are not satisfied, we want something better and something different; we will have the kind of plays we want, the kind of scenery." The Théâtre Antoine in Paris, one of the most interesting of all the initial little theaters, was founded in eighteen eighty-seven by Antoine, a young clerk in Paris, who with some fellow amateurs of the Gaulois Club arranged the production of four new one-act plays at the Elysée at Montmartre. No tickets were sold to the public, the enterprise was supported by subscribers and invited guests. The purpose was to give young authors a chance to test out their work, to produce plays which might be uninteresting to the managers or forbidden but acceptable to the people.

The Grand Guignol in Paris, a theater not much larger than the room of a theatrical manager in New York, has been the cradle for the most startling one-act pieces that have ever been written, too shocking in fact for sensitive nerves; but at least an opportunity for *the people* to write what they chose and present it as they chose to an audience of their liking.

The Schauspielhaus, though larger than the Théâtre Antoine, is nevertheless an outgrowth of progressive feeling among the artists, students, players and people at large in Munich. It was built and decorated at the time of the height of the Secession movement in Bavaria and some of the most advanced plays that have been presented in Germany have found their opening night at this whimsically charming little theater. The audience at the Schauspielhaus is the most democratic in the world. I remember seeing a production there of Oscar Wilde's "Salome," and the theater was filled with old people, young people, students, children, musicians and a few fashionable Americans.

It is these little theaters which are springing up in towns and villages of America that will accomplish for us what we desire in the

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Shepherd girl in "Jephthah's Daughter" practising her part on the roof of the Neighborhood Theater.

way of dramatic progress. There are many problems to be faced in regard to the success of the little theaters. Shall they be run by village stock companies, or shall they secure production and plays from a theater-center, reserving only the right to furnish trained people for minor parts? These two questions will have to be solved before the Movement can achieve all that is possible for it. The general feeling seems to be that the stock companies that prepare for complete production, reserving several weeks for visiting companies, will in the long run accomplish what is most feasible and practical.

The pageants which America has been producing all over the country, in Worcester and Westchester County and San Francisco, in Philadelphia and Harvard so sumptuously and successfully have encouraged town folks to realize that an amount of home art is latent among the people which is little short of prodigious. Farmers have become actors; seamstresses, soubrettes; Sunday school classes have rounded out into orchestras and weary people whose lives have been given up to making both ends meet have been grouped and trained to develop into the ecstasy of beautiful chorus work; while the most enthusiastic, vital and appreciative audiences known in America have gathered themselves together to see their own kith and kin do interesting and unusual things.

The little theaters have really had the road opened for them by these pageant workers, by the people, by the poets and musicians, such men as Percy MacKaye and David Bispham and Arthur Farwell, who have tested the art fiber of the nation and have not found it wanting. If the people whose lives have been introspective, absorbed in home duties, business, farm work, school teaching, sewing, have suddenly discovered that their voices are rich, their gestures graceful, their team work in bands and choruses to be commended, surely it stands to reason that we shall also not want in the countryside for material of which playwrights and actors are made. The only way

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to find out is to begin to plan the little theaters, to arrange the plays and get together the companies.

THE very first small playhouse in America was Winthrop Ames' Little Theater on Forty-fourth Street, which we are illustrating in this article. This particular theater is not cited as one of those which has developed home talent and depended upon the home playwright. It is simply a small, elegant theater

which has produced exquisite intimate drama in the most artistic fashion. It has what has been called the "New York theater architecture," low and broad, simple in design, excellent in coloring. It is as though an interesting piece of home architecture had been elaborated into a theater façade.



East Side children practising for their chorus work in a play to be produced at the Neighborhood Theater.

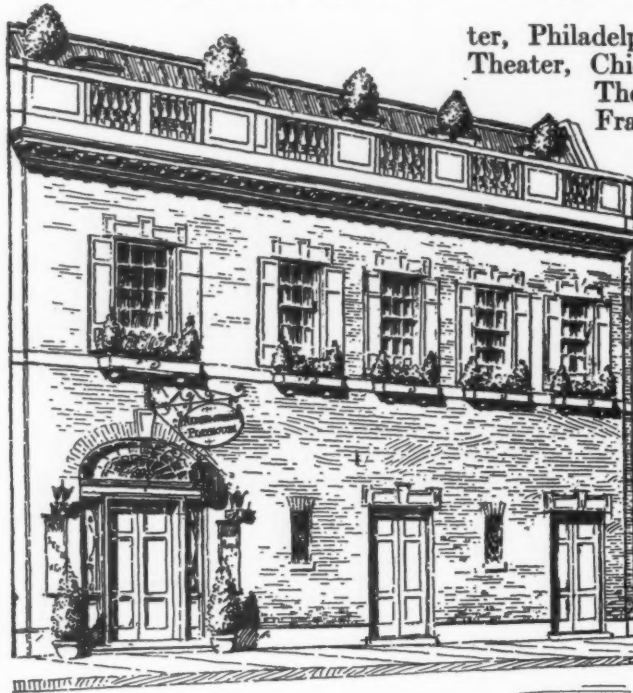


Chorus dancers for the Neighborhood Theater who have been trained by Miss Irene Lewisohn at the Lewisohn country estate.

If we should seek for a style we should suggest the Greek Colonial, though the architect might not agree with us. The fitting inside is rich and subdued, leaving the stage as the center of light and beauty, which is the ideal theater arrangement.

The same time that Winthrop Ames was establishing the Little Theater, with its opportunities for extended runs for the charming plays by John Galsworthy, by Maeterlinck, by Shaw, other towns were following suit. Boston had its Toy Thea-

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The Neighborhood Theater built by the Misses Lewisohn in connection with the Henry Street Settlement: The architect was J. R. Ingalls and the style is Colonial.

drama and production, they were not as definitely an outgrowth of the wish of the people as the Freie Bühne in Berlin, the Theater Antoine in Paris, the Grand Guignol, the Little Theater in St. Petersburg. They seem as it were, a compromise; their determination is to present the very best in the most beautiful fashion but that is not quite enough to satisfy the new desire for a real theater movement in America.

While we were admiring and managing and praying for the permanence of these beautiful little playhouses with their excellent companies of actors and actresses and beautiful productions, suddenly the Washington Square Players were heard of in New York, a company of amateurs, who took over the little Bandbox Theater, wrote plays for it, produced them in their own way, by their own company, and played the parts in all the dramas which they gave. From the very start the Washington Square Players were a success, although

ter, Philadelphia its Little Theater, Chicago its Little Theater; while San Francisco, Cincinnati, Indianapolis, Detroit, and various other cities were hoping and planning to enlarge the scope of their usefulness by opening new fields for drama and the people in the little playhouses.

But although all of the American small theaters expressed something of the new movement, something of the purpose of the people to have what they wished in the way of

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suffering from the difficulties that pursue the amateur along mechanical lines in theater making, with a caste not always sufficiently large for the variety of drama produced, with scenery that was simple to a degree. Still the sincerity of purpose, the desire these people had to express their own thoughts and ideals, their genuine love of what was beautiful, their determination to be unhampered by the usual fears of managers, and intentions of directors all brought about a freshness, a charm and a delight that the New York public responded to. It is indeed a people's theater. This group of people are a voice for many thousands. They are a part of a sentiment which is quivering through the whole country. Others with aspirations similar to theirs, without the courage or the opportunity to put them into effect, respond with the delight in the capacity of audience. It is with great pleasure that we learn that the Washington Square Players are opening up their theater this fall most successfully with larger castes, a greater variety of significant plays, and with the confidence and interest of the public.

Almost simultaneously with the coming to the surface of this fine impulse at the Bandbox Theater, so directly out of the heart of the people, the Neighborhood Theater was established. This was practically a gift to the East Side neighborhood of New York from Misses Alice and Irene Lewisohn, intellectual women with heart and brain who have worked long in the Henry Street Settlement, who knew this East Side quarter of New York, knew the people old and young, their aspirations, their power for development, their splendid imagination, their need of just the opportunities that the Neighborhood Theater could give them. This theater was a product of the needs of a group of people as completely as the Théâtre Antoine or the old theater in Athens where the people were brought together through their love of the great god Dionysus, who gave them joy and freedom and happiness in return for their adulation. These East Side Russians, Poles and Italians were also willing to bring lavishly their gifts to the altar of Dionysus if in return they could have a theater in which to dance and sing and make beautiful festivals. The Misses Lewisohn, through their intimate work with these people, their real appreciation and love of them, had several years ago planned good times for them in the Settlement house, where the children had their national dances, sang their beautiful Hebrew choruses, presented their dramas and found in a small way an expression of the love of the beautiful which never deserts the Hebrew people in any phase of life.

But the opportunities were limited and the work was done under much difficulty. Then the fine, intimate, artistic little theater

(Continued on page 102)

THE BRIDE'S OWN FURNITURE: ILLUSTRATED WITH PICTURES OF ANCIENT MARRIAGE COFFRES, STRONG BOXES AND JEWEL CHESTS



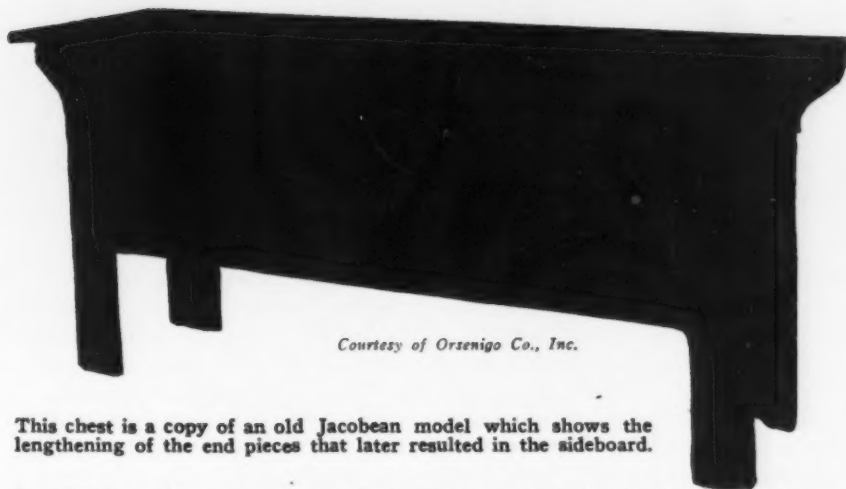
O give pleasure to already happy brides by loving speech, to enhance their beauty by costly jewels and fine fabrics, to shower them with gifts of precious metals, has always been the joy of lover, parent, friend, poet and artist. Ships have sailed all seas, mines driven deep into all corners of the earth searching for treasure, lovely, costly enough to prove the sincerity of their love. All the sweet romance of betrothal, hope of married happiness, pride of family has been eloquently embodied in the olden marriage *coffres*, those large boxes strongly made, beautifully ornamented, that held the household linen spun by the bride herself, and gifts from parent and dear friends. Every bride, be she rich or poor, peasant or princess, had a chest of some kind given by her parents, that represented the best they were able to provide their daughter of personal workmanship or purchase. The marriage *coffre* was always the pride of the bride's heart and the chief ornament of her home.

The first chests or *coffres* of roughly hollowed logs used as receptacles for clothing and household treasures are certainly the opposite poles from the elaborately carved and gilded Italian marriage *cassone* of the Renaissance or the great *kas* of the Dutch maidens that, seven



An American copy of old Jacobean chest showing initial of the owner and the date of its making.

THE BRIDE'S OWN FURNITURE



Courtesy of Orsenigo Co., Inc.

This chest is a copy of an old Jacobean model which shows the lengthening of the end pieces that later resulted in the sideboard.

feet high and correspondingly broad, were filled with linen and finery that represented the bride's spinning from babyhood to marriage. These huge *kas* with ponderous keys and great iron locks securely held the bride's dower of table and bed linens, clothing, etc. Specimens of these old Dutch marriage *coffres* are now preserved as chief treasures of museums, some of them made with large drawers, with secret boxes cunningly concealed between them to hold "duccatoons and jacobuses." Secret key-locks and bands of iron tell of the value put upon the accumulated store within. There is a fine example of a carved Dutch marriage *kas* dating back to the last quarter of the seventeenth century belonging to the Albany Historical Society.

Chests of oak pegged together with wood instead of iron to ward off decay have always been important articles of village furniture. Wonderful specimens of linen chests or clothes hutch made to hold the bride's dower are among the art treasures of almost every land, some elaborately carved, others ornamented with brass or iron key escutcheons, nail heads, wrought iron handles and beautiful hinges. Some of the old brass hand-hammered lockplates are even now models of their kind. The materials of these old chests vary naturally, though the better ones remaining to us are of oak, mahogany or teakwood. Some were fitted with drawers, some opened like doors instead of with the original form of raised lid, some were provided with backs to serve a double purpose of hall seat. Big chests strengthened by brass plates at the corners and decorated with brass studs were often used to hold altar cloths in the churches. Oak chests carved with Gothic lines known as Bible boxes were quite generally a part of

THE BRIDE'S OWN FURNITURE

village church property. Some of these Bible boxes of fine woods are wonderful examples of the craftsmanship of their days.

Bridal *coffres* formed one of the chief articles of household beauty and use through the Tyrol and Austrian dominions. Marriage *coffres* filled with finely embroidered robes, sheets and pillow cases were in themselves the most important piece of the peasant bride's dowry, the parents taking especial pride in making the chests as beautiful, elaborate and costly as their means permitted. Because these lands were thickly wooded and severe winters forced long days indoors, wood carving became quite a general accomplishment; so these marriage *coffres* were often the result of patient winter's work of many years. The boxes were often started when the little maiden was but a schoolgirl, and patiently worked and elaborated until, upon her wedding day, it was memorial of her father's love as well as indication of the art of his time.

"A chest of jewels" became a poetic synonym for anything precious in Swedish poetry. The *skrimet*, or chest, is often mentioned in Swedish ballads of the Middle Ages, for the making and decorating of marriage chests was always surrounded by romance and love. The shape of the old *skrimets* varied considerably. Some borrowed their form from the Gothic, others from the Renaissance. They seem not to have been raised from the floor until the seventeenth century, when by gradually lengthening the feet the chests became the earlier form of sideboard or chiffonier and reached their highest glory in the exquisite highboys of the Adams and Sheraton periods.

IN the earlier days chests often stood at the foot of the bed (the better to guard them from thieves of the night). They were used as trunks by early travelers who, wisely safeguarding their treasure, slept upon them, whether comfortably or no has not been reported by historians. The chests used by the American early settlers were crude but strongly made affairs with no attempt at beauty or ornament. Oak was the favorite wood of these early American chests, though olive wood, cedar, pine, maple, walnut and cypress were often employed with good results.

One of our illustrations shows an elaborately carved early American chest of oak which is supposed to date from seventeen hundred and fifty to seventeen hundred and seventy-five. The design is bold and showy rather than exquisite. This richly carved chest is now the property of the Metropolitan Museum of Art. Another of the early old American chests, elaborately decorated on the inside of the lid with the arms of the Stuarts on top, castles and warriors on the front panels, was bought at an auction by a farmer for a feed box on account

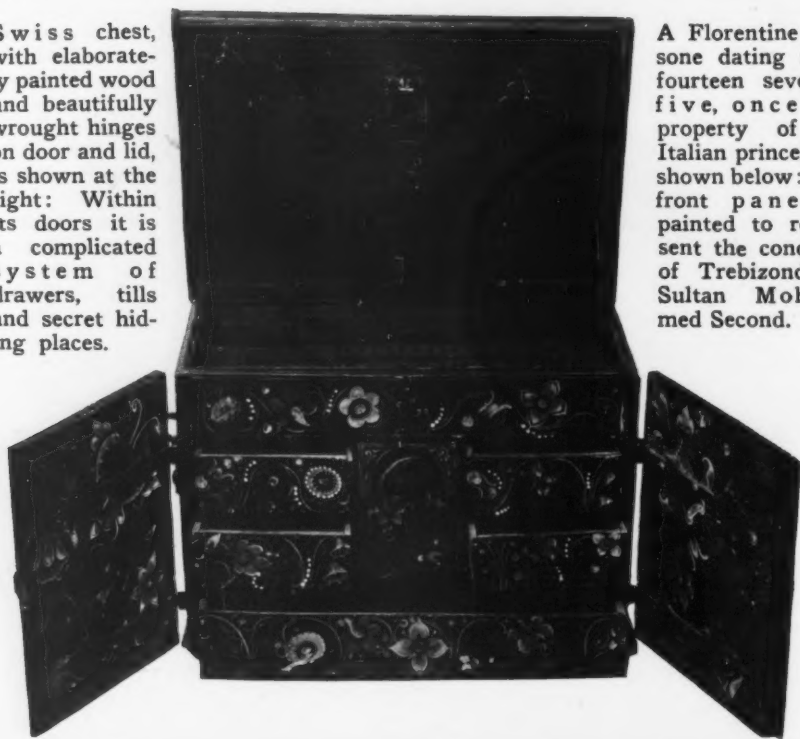


*Courtesy
of
Orsenigo
Co., Inc.*

The three chests on this page are American copies after famous old pieces: All the scars of time and usage, the tender colors of age, have been reproduced with a skill as great as that shown by the old craftsmen who created these pieces: Three types of legs are shown illustrating the first efforts to raise the form of the box into a more beautiful article of furniture.



Swiss chest, with elaborately painted wood and beautifully wrought hinges on door and lid, is shown at the right: Within its doors it is a complicated system of drawers, tills and secret hiding places.



A Florentine cassone dating from fourteen seventy-five, once the property of an Italian princess, is shown below: The front panel is painted to represent the conquest of Trebizond by Sultan Mohammed Second.



Both These Chests Are the Property of the Metropolitan Museum of Art.

A Persian iron-covered coffer delicately decorated on the inside of the lid, may be seen at the right: The sheet iron which covers the chest has been securely fastened to the oak box with iron nails driven in to enrich the pattern while holding it firmly to the wood.

An English chest of oak covered with sheet iron, nailed on with heavy nail heads, ornamented by chased straps of large scrolls ending in a long hinge, is a splendid example of eighteenth century English metal work. It is shown in the picture below.



*Both These Chests Are the
Property of the Metropolitan Museum of Art.*



This treasure chest at the left is of wood ornamented in lead of eighteenth century German workmanship: A fine example of the work of that time: The use of handle gives a hint of the trunk of modern times.

A Jacobean oak chest carved in the linen-fold pattern so popular in that period, is shown at the right: The pattern is emblematic of the folds of the chalice veil covering the host in the Sacrament of the Eucharist.



An American reproduction of Jacobean form of chest, which later by opening the panels and fastening the top became an early form of sideboard: It is supposed to date from seventeen hundred and fifty to seventeen hundred and seventy-five.

These Three Chests Are the Property of the Metropolitan Museum of Art.

THE BRIDE'S OWN FURNITURE

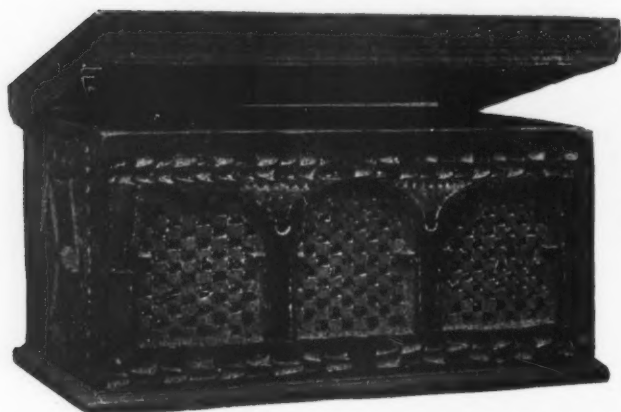
of its strength, but was discovered by some one with understanding and is now carefully preserved. Another in Memorial Hall, Philadelphia has wonderful twisted wrought iron handles and ball feet, said to have belonged to Colonel Francis Epes. In the inventory of the estate of Colonel Epes in sixteen hundred and seventy-eight is recorded "one foure-foot chest of drawers seder Sprinkled now, but damnified £1-10.0." They also mention "one middle-sized calve-skin truncke with drawers. One old leather truncke with lock and key. One small old chest with lock and key. Two other old chests without keys and one without hinges."

In Saxon and early Norman times a chest used to hold food was called a food hutch, dole cupboard or almeny and was often beautifully carved with openwork designs that served as ventilators. Another form of chests was the church or domestic credences or side tables used to hold the ecclesiastical wine and bread in churches or the viands waiting to be tested by the steward before being offered to the master of the house. In its variation from the plain strong box to a form raised slightly on short legs or claws, with pull-out drawers or boxes, its doors instead of raised lids, as a seat, dresser, sideboard, up to its final glory as the highboy of Queen Anne days, it has served all household and church needs, from the small jewel chests to cathedral boxes, even to the altar, which was but a large chest. Every phase of its development is full of interest to students, collectors, to artists and craftsmen.

One of the most magnificent *cassones* of the earlier days which has been preserved to us is the one we are showing, the property of the Metropolitan Museum of Art. It is Florentine, dating from fourteen hundred and seventy-five. The panels are painted by Florentine masters, and the proportion, design and color represent the finest type of this kind of furniture. Florence was famous for all kinds of early chests. In the sixteenth century they became overcrowded of design and lost their simple beauty. Outlines show transitions from the flat, square surface of earlier type to the bolder relief of the later Renaissance. The carved parts of this Florentine *cassone* were covered with *gesso* and gilded. The top was decorated with the familiar ribbon-dotted pattern. The inside of the cover and the back of chest are painted in imitation of velvet brocade with pomegranate patterns of the early Renaissance. The front panel represents the conquest of Trebizond by Sultan Mohammed Second. It is wonderful of drawing and color and is still in a remarkable state of preservation. This was the marriage chest of a princess of the Stozzi Palace.

There are but few Tudor chests preserved to us, but many Jaco-

THE BRIDE'S OWN FURNITURE



A Swiss chest of the seventeenth century of carved wood painted in black and white: This chest shows distinct Gothic influence.

*Property of the
Metropolitan
Museum of Art.*

bean specimens interesting in perfection of joinery and charming of decoration. One of the chests illustrated is carved with the characteristic linen fold pattern that came over from France and was adopted in England about the end of the fifteenth century. Though the pattern might indicate that the chest contained linen, in reality it has nothing to do with it. Naturally the artists went to the churches for their ideas, so Gothic designs were often adapted or used purely upon household articles. Chairs looked like choir stalls and chests were carved to resemble altars, so the linen fold pattern appearing upon this old Jacobean oak chest was but a reproduction of a church altar. The pattern is said to be emblematic of the folds of the chalice veil covering the host in the Sacrament of the Eucharist. Bible-boxes almost the replica of this chest are often found. This photograph shows the Jacobean chest slightly raised.

Another familiar Jacobean pattern is shown in the chest resembling a sideboard. Here the legs have been raised considerably by merely an elongation of the end boards, and the top extended somewhat. It is still a chest, however, because the lid raises and the panels have not yet been opened as doors. An American reproduction with Jacobean form of chest is shown with hints of the coming of the dresser, for though the lid raises there are two drawers at the bottom. It was an easy transition to open the three panels as doors which would convert it into a sideboard.

Still another seventeenth century English chest of oak is shown with the four panels that reveal the strong influence of the Gothic,—a most beautiful and interesting chest of oak covered with sheet iron nailed on with heavy nail heads, ornamented by chased straps of large scrolls ending in a long hinge and the iron handles strongly

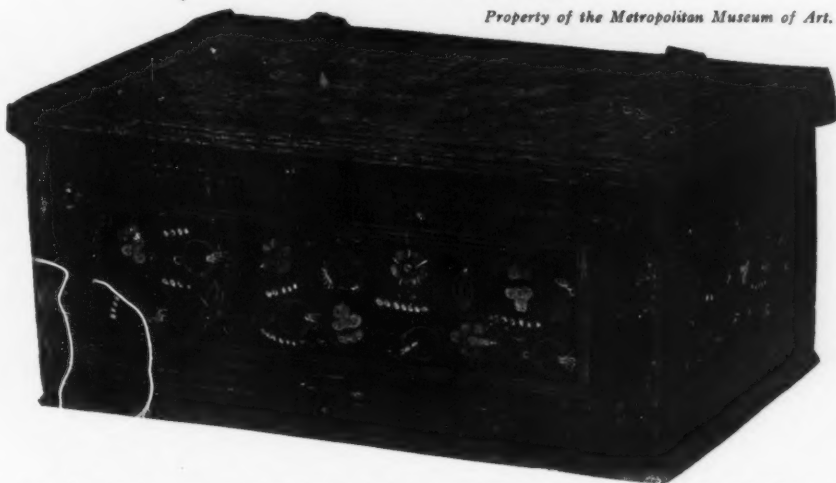
THE BRIDE'S OWN FURNITURE

incorporated in the box. A splendid example of eighteenth century English metal work, it is now the property of the Metropolitan Museum of Art. There are drawers within doors, keys and secret places in a complicated system, every part elaborately ornamented, an unusually rich example of the iron worker's art of this age. The Museum possesses also a beautiful Persian iron-covered *coffre* delicately decorated on the inside of the lid. The iron covering is securely fastened to the oak box with iron nails that are driven in the pattern in a way that completes instead of mars it. The three sectioned lock should be especially noticed.

From the Museum we have the pleasure of reproducing a beautiful treasure chest, forerunner of a trunk with a handle upon the top. This is of wood ornamented in lead, of eighteenth century German workmanship. Through the courtesy of the Museum we are also able to show three Swiss boxes of carved and painted wood one of the seventeenth century, carved in Gothic style and then painted in a pale sort of Pompeiian red and black. The result is wonderfully decorative and original. The other example of Swiss jewel chest is also seventeenth century and is of wood painted in almost the same shade of red as the carved box and decorated with a vine of red pomegranates, white and blue flowers upon a black background. The third Swiss chest is even more elaborately painted with beautifully wrought hinges on doors and lid. This shows as

(Continued on page 109)

Property of the Metropolitan Museum of Art.



Painted wooden Swiss jewel chest of the seventeenth century decorated with vine and red pomegranate, white and blue flowers upon a black background.

REVIVAL OF THE CHAISE LONGUE, WHICH FURNISHES AN INTERESTING COMBINATION OF ELEGANCE AND COMFORT



THE *chaise longue* made its appearance in France as an article of boudoir or bedroom furniture. Placed across the foot of the great bed it was convenient and comfortable to rest upon during the day as well as a beautiful and distinctive addition to the room. Though the *chaise longue* is strictly a long chair to read or to lounge in, it is often confused with the day bed, which is obviously a bed to sleep upon by day. By the end of the reign of Louis the Fourteenth the position of the *chaise longue* had been changed from the foot of the bed to a niche in the wall, thus becoming more specialized and formal. Later on, Sheraton says that "the use of the *chaise longue* is to rest or loll upon after dinner." It was by this time given a place in private sitting room or informal reception room.



This modern *chaise longue* covered with tapestry or leather is especially suitable for a man's den or clubhouse library: It takes the place of a big reading chair but is far more inviting: Courtesy of Century Furniture Co.

Some of the early *chaise longues* had backs at either end and gorgeous indeed they were with two rolls or bolsters one at the head and one at the foot, with soft mattresses and square pillows. These were of the most delicate of shades and the richest of materials, dainty and exquisite enough to find place in the royal rooms.

Under Louis the Fifteenth the French *chaise longues* became more

REVIVAL OF THE CHAISE LONGUE

This chaise longue of Jacobean design covered with tapestry that harmonizes with the room would add a note of historical romance as well as comfort to an informal sitting room or boudoir.



Courtesy of Nahon Co.

of a deep fauteuil with a foot board. In some instances they were made in two sections, the smaller section or end for the feet becoming a small taboret with back and side arms. The English later divided them into as many as three separate pieces.

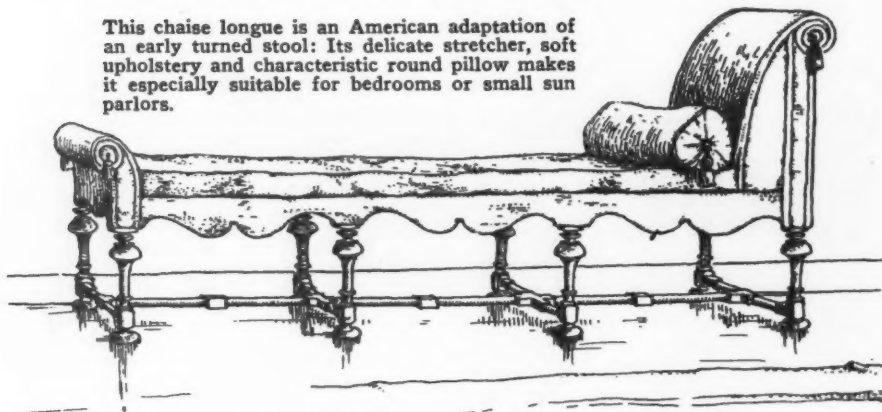
THOUGH originally designed to add to the beauty, comfort and luxury of royal palaces they are now finding welcome in many American homes. More elegant than the day-bed, more formal than the couch, they add just the note of informal ease desired in certain of our drawing rooms as well as complete the convenience and attractiveness of boudoir and bedrooms. We are showing one that, completely covered with tapestry or leather, would be a suitable addition to a man's room or to a club library—rather a new use for a *chaise longue*. Supplied with soft pillows it would take the place of a big reading chair swung in front of the fireplace with reading lamp at its back. A more inviting, luxurious way to enjoy a good book could hardly be imagined.

The second photograph shown at the top of this page gives another interesting variation of the *chaise longue*, another possibility of choice for those in search of a suitable piece of furniture for the informal sitting room or boudoir. Though this particular one was upholstered in fine tapestry, other coverings such as brocade, heavy ribbed silk or velvet would have been as appropriate. The graceful scroll stretcher and carved legs give it delicacy of line as well as strength of construction. Having been designed to be used with soft cushion, upholstered back and end, it provides a fine opportunity for carrying out the color harmony of a room.

The third long chair, illustrated by the pen drawing, is an adaptation of early turned stool. With its delicate stretcher, gracefully

REVIVAL OF THE CHAISE LONGUE

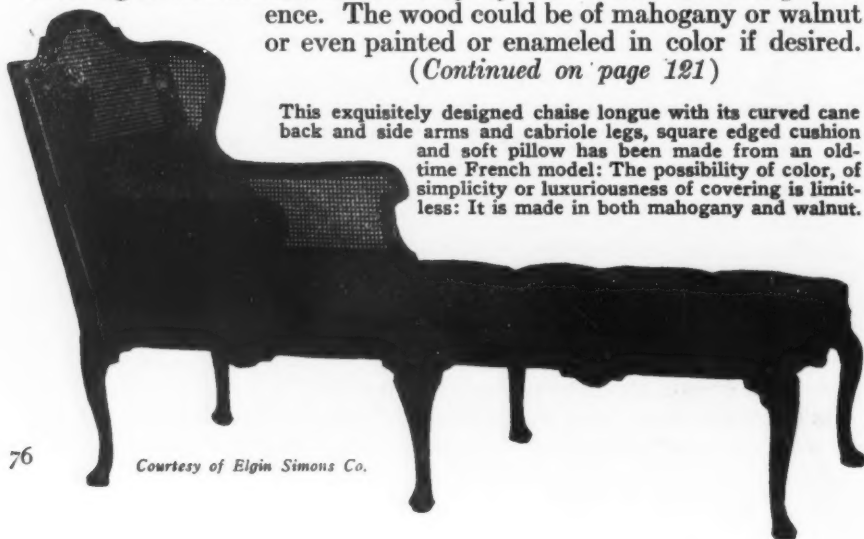
This chaise longue is an American adaptation of an early turned stool: Its delicate stretcher, soft upholstery and characteristic round pillow makes it especially suitable for bedrooms or small sun parlors.



curved back- and foot-rests, soft upholstery and characteristic round pillow it is suitable for either a single bedroom, placed with its head to a window, or in almost any position in a reception room that needs the addition of lightness and sense of comfort and beauty. There is no article of furniture that will quite take the place of the *chaise longues* in our rooms for they are an inspired solution of the universal need for comfort, relaxation and beauty without too much informality.

The *chaise longue*, with carefully curved cane back and side arms, with six cabriole legs, square edged cushion and great soft pillow, would be a restful and delightful addition to a family sitting, morning or bed room. The possibility of color, of simplicity or luxuriousness of covering is exhaustless, limited only by individual taste and preference. The wood could be of mahogany or walnut or even painted or enameled in color if desired.

(Continued on page 121)



This exquisitely designed chaise longue with its curved cane back and side arms and cabriole legs, square edged cushion and soft pillow has been made from an old-time French model: The possibility of color, of simplicity or luxuriousness of covering is limitless: It is made in both mahogany and walnut.



Underwood & Underwood, New York.

British cavalry patrol in Flanders, where the
polled willows furnish an annual crop of fuel.

“THE GREEN WILLOW GARLAND:” THE SOURCE OF A MAMMOTH NEW AMERICAN INDUSTRY

“All a green willow, willow, all a green willow is my garland.”—John Heywood.



FROM the Equator to the Arctic Circle, from sea level to the timber line of mountain tops, willows can be found telling home seekers, explorers, camp hunters, where sweet water may be found. Surer than the divination rod of uncanny witch-hazel in the hand of rural sorcerers do they point to hidden water sources. These fountains of green branches, splashing into the air, dripping to the earth again, are always fed by visible or invisible streams of fresh water. America is richly blessed in willows for over half of the one hundred and eighty or more classified species are to be found along our river beds, edging our swamps, hovering over our springs.

Besides the great beauty their graceful form and clean color give to our landscapes and gardens, they are of wonderful service to us. They are planted to hold banks of unruly streams in place, to make a quick shelter in new country and to steady shifting sands. Tannin is obtained from their inner bark and gunpowder charcoal from the wood. Coopers use their tough flexible bands for making hoops,

"THE GREEN WILLOW GARLAND"

while weavers turn the soft long wands into baskets of every variety, huge ones for heavy market service and fine ones for a thousand different uses. But best of all, they provide us with furniture that is beautiful, durable and comfortable.

Willows have been cultivated for many years in Europe, where great skill has been gained in producing the long pliable branches so much desired in basket and furniture making. Americans have been slow to take up its raising as an industry; but since immense profits are to be derived from a properly cared for willow holt, our Government has been forcefully bringing to the notice of farmers the advantages of using their arid or semi-arid land in the raising of furniture and basket willow. The Department of Agriculture has distributed about two million willow cuttings with a view to obtaining data as to its cultivation in different localities, hoping thereby to encourage its production. Since the usual imports of willows from Belgium, Holland, France, Germany and England have been so recently cut off, American manufacturers of willow furniture and baskets have been appealing to our growers for more and better material. Japan has been experimenting with osiers, hoping to fill the void in the European supplies with shipments of their own raising. Gifted with unusual skill in the weaving of bamboo into baskets, they very easily created new shapes and new uses for willows and osiers that have given them a good market for this new branch of export. But Americans hold an unusually fine opportunity for supplying not only our own, but other markets with the best crop to be grown in any country. The unprecedented demand for American willow this year has, because of the shortage of imported stock, increased the profits beyond all expectations.

Silverskin willow.

Instructions which are sent out by the United States Government (on request to the Depart-

Lemley willow.



Willow Furniture Designed by Gustav Stickley.

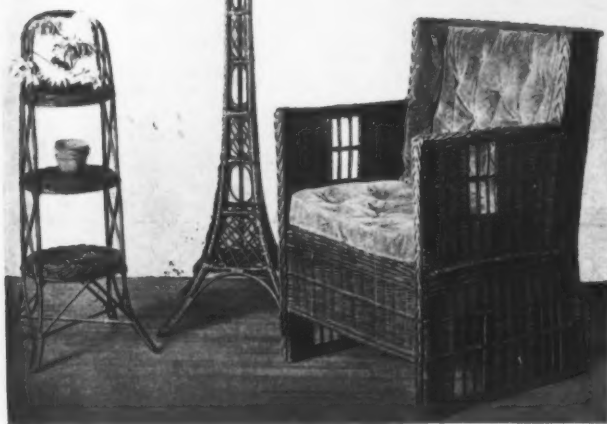
Willow woven into furniture has a resiliency that cannot be obtained by any other material: Because each article must be woven separately it carries the distinction of an especially made piece: No two articles can be exactly alike though all possess the same springy, light quality: The articles shown on this page are suitable for sitting room, sun parlor or veranda: The kidney-shaped settle with its hour glass model stool, the simple table with pockets for magazines or paper and the chair with arms and side pockets for sewing, magazine or flowers show the art of willow furniture designing: The chair has been made especially large that the beauty of its detail may the better be observed.



Willow is not only suitable for the weaving of large pieces of furniture such as day-beds, sofas, chairs and tables, but is used to great advantage in all kinds of baskets, in such adjuncts of the room as lamps, muffin stands, tea wagons, trays, etc.: With the establishing of American willow holts we may expect to find this furniture even more universally used than at present, cheap-



*Willow
Furniture
Designed
by
Gustav
Stickley.*



er of price, better of quality because there will be no longer need for the imported material that has lost its first suppleness: Willow furniture can be used in connection with almost any other kind of furniture and is an important item when a certain color scheme is to be carried out in a room because it will take a stain of any tone and can be upholstered with almost any material from chintzes to velours: Hand blocked linens are especially suitable for use with willow furniture for they also carry a distinctive hand made impression: The lamp shade can be lined with either plain or figured silk: Willow chairs painted black with hand blocked black and white linen cushions are effective additions to modern magpie rooms.

A NEW AMERICAN INDUSTRY

ment of Agriculture) as to the commercial growing of willow, lay special caution upon the need of choosing a suitable site. The ideal location for willow holt is where water is obtainable within two to six feet of a surface that will be dry enough to permit thorough cultivation. Basket willow may be grown upon a wide range of soil provided a uniform supply of water can be depended upon. Artificial moisture by irrigation can be substituted if the soil, convenience to market and such favorable conditions are obtainable. A loose sandy loam gives the best results. If the land is too sour or alkaline, the Government will suggest methods of correcting it, if a sample of soil be sent for analysis.

Willows need a good sweep of wind, so they will not yield the best quality if grown on river bottoms sheltered by trees. A situation near weed-overgrown waste lands is not good, for the wind carries weed seeds and in a holt it is very important that weeds be not permitted to grow among the young willows. A young stand of willows must be under constant surveillance that the appearance of insects, fungi, weeds, etc., may be detected at once and prevented from becoming established.

Success depends greatly upon the preparation of the soil. New land should be broken a year before cuttings are planted and, if possible, a crop of potatoes raised, which tends to loosen up the soil. In the fall the land should be plowed and manured if necessary, and left to weather during the winter. In low areas subject to spring flooding, the land could be made ready for planting in the fall, for there should be no delay in getting the holt started as early in the spring as possible.

In small basket-willow holt, the American green willows are best, for insects and fungous pests can more easily be controlled. For the larger ones, the Lemleys are better, for they are less subject to disease. As wisdom is gained from experience, better varieties may in the future be recommended; but for the present, these seem best. The purple willow produces fine material, but is difficult and expensive to peel. The purple is useful as cordage in tree as well as in willow nurseries, for the rods are very tough. Another advantage is that they will grow on fertile land without becoming soft and brittle. When on poor soil, it is apt to become stunted, which lessens its market value. Five tons an acre is an average yield.

The American green-willows, of which there are four well-defined varieties, produce a paying crop under even adverse conditions. They are grown successfully as far west as Mississippi, as far south as Louisiana and in the North. They are easy to peel and yield an average of eight to nine tons per acre. They have produced from



Common
purple
willow.



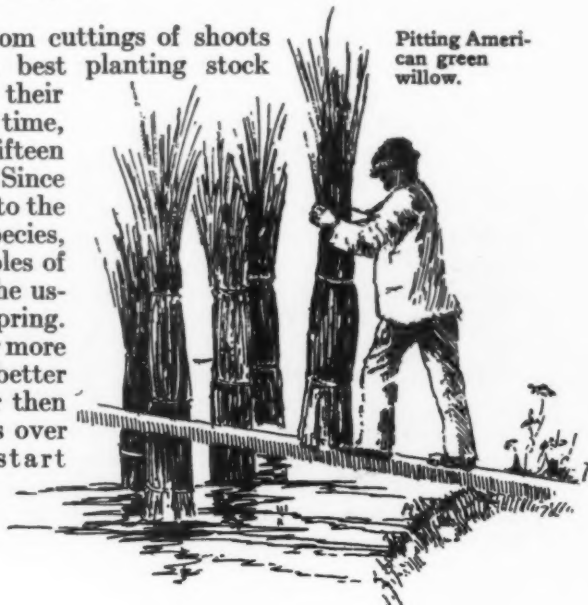
Patent
Lemley
willow.

"THE GREEN WILLOW GARLAND"

ten to fifteen. They must be close spaced to prevent branching. Crowding only causes them to send out taller shoots. The heavier and better grades of furniture and basket ware are made of the American green-willow. It is subject to attacks of borers, flies and rust, but these can be controlled by watchfulness.

The Lemleys, *Salix pentandra L., minor* and *major*, grow best on moist loose sandy soil. Heavy clay is not suitable unless an application of loam (if acid) be plowed in deeply. They are almost free from disease and insects, but have a tendency to branch at the base, also to curve slightly at the base, which makes them troublesome to prepare for the market. The yield under favorable conditions is about ten tons per acre. American grown willows are heavier and more durable than the European, so would find a steady market, for manufacturers desire just such stock. The European willow rods sell at about seven cents per pound; the American a trifle less. The cost of shipment of home-grown stock is much less and weavers would be glad to purchase in America if they could get good stock, equal in value to the European.

HOLTS are started from cuttings of shoots or branches. The best planting stock must be chosen, as their vitality for their bearing time, which is from twelve to fifteen years, would be greater. Since there is much confusion as to the trade name of different species, it is best to procure samples of stock before ordering. The usual planting time is in the spring. Cuttings made six weeks or more before planting time are better than those made later, for then they have time to callous over and calloused cuttings start growth more quickly than fresh ones. Shoots having diseased parts should be



Pitting American
green
willow.

A NEW AMERICAN INDUSTRY

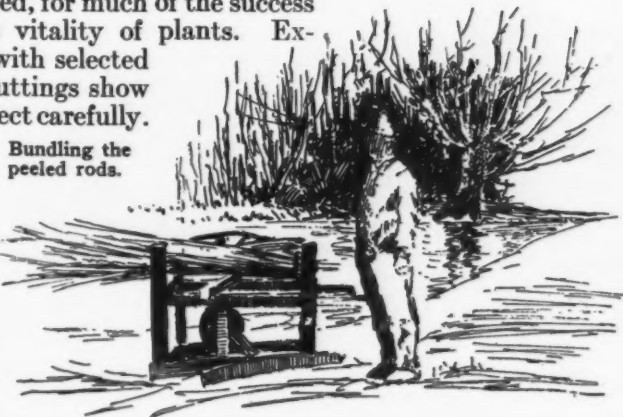
rigorously discarded, for much of the success depends upon the vitality of plants. Experiments made with selected and unselected cuttings show that it pays to select carefully.

The planting of a willow holt is but a comparatively simple task. An abruptly sharpened stick or iron rod three feet long and about three-eighths, one-half

or five-eighths of an inch in thickness, depending upon the size of the cuttings to be planted, and a planting cord on which the spaces are marked are all the tools needed. The holes must be barely large enough to hold the cuttings, which should not protrude more than two inches above the ground. Pack soil firmly about them. The distance of spacing is a disputed question, requiring careful consideration. Close spacing produces better quality of rod and insures a greater yield per acre, but is very difficult to care for. Yet once established, a close-spaced holt will of itself keep out weeds. Close spacing is better for the varieties of American green, but for the Lemleys it is not so good, for at the end of six or eight years they show a tendency to produce short rods or even become killed out. They need

wider spacing. A crop is cut once a year during their resting period, sorted, those for brown baskets tied and stacked, those for white ones tied in bundles

and placed upright in shallow trenches or rivulets where there is about four inches of water, until they begin to bud in the spring. Peeling offers the most



Bundling the peeled rods.



Drying peeled willow rods.



Red-purple willow.



American green willow.

A NEW AMERICAN INDUSTRY

difficult problem, but will doubtless be handled much better as experience is gained. It can be done by machine or by drawing the rods between two steel plates or bars which have spring enough to break the bark, but not enough to crush the wood. This latter method is better, but raises the cost of production. The rods must be thoroughly dried before bundling, kept out of the rain and covered at night to protect from dew, that their whiteness may be retained. Tables of statistics issued by the Government show a net profit for fifteen years of eighty-nine dollars per acre on a basis of land valued at thirty-five dollars per acre. Considering the comparative newness of this industry, this report gives promise of a great future for land heretofore of but little worth. Since a holt only needs planting, after fifteen or twenty years' steady harvest the labor and cost of starting and maintaining the holt is very little indeed.

THERE is no reason why we should not grow the large willow trees as fence or hedgerows and treat them as pollards, as is done in Italy with such picturesque effect. This would increase the native beauty of our country, while adding materially to the profit of our acres. The annual crop of rods from large willow trees grown in this way is used as hoops, poles, fuel and for heavy basket weaving, and would average well with the grain grown within the circle of its protection. A crop from a large willow tree is valued for its strength, toughness and pliancy, as the osier willows are for their length, slenderness and suppleness.

Perhaps there is no furniture more universally liked and more adaptable to all homemaking conditions than willow. Though full of character and individuality of its own, it fits in harmoniously with many other styles, like a gracious hostess who, without losing her own distinctive charm, adjusts and adapts herself to the needs, style and comfort of guests of high or low degree, meeting them all upon the plane of their

(Continued on page 119)



Wide-leaf purple willow.



Doorway of George K. Smith's home near St. Louis from within the hall looking out.

BUILDING THE ARCHITECTURAL BACKBONE OF THE NATION

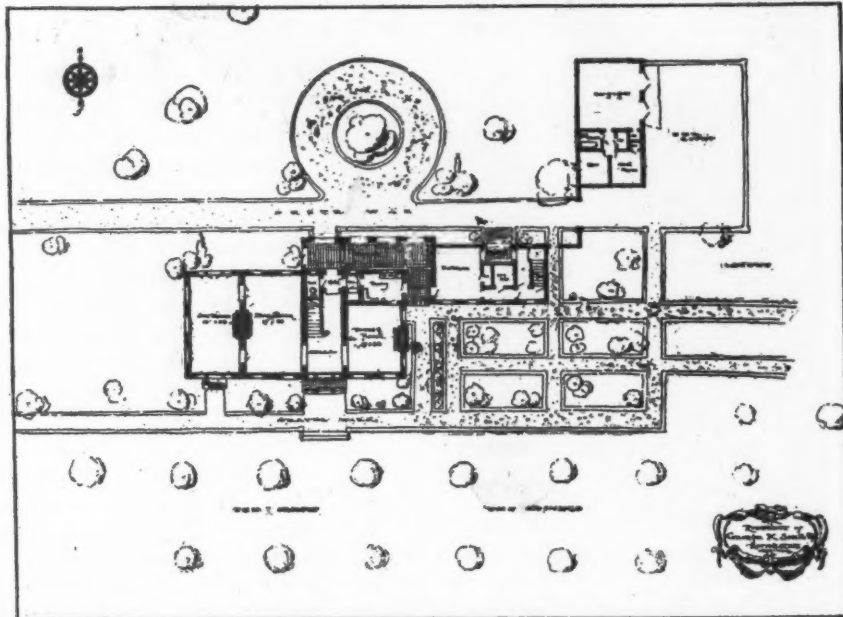
WHEN Pliny the Younger became wearied with the cares and responsibilities of state, he left his Roman palace and repaired to some one of his numerous country houses to rest, refresh his mind and uplift his spirit. The wise men of today are doing exactly the same thing. No matter what the comfort of the city house may be, the country house is the one called home. Architects take especial delight in designing country houses, where they are not compelled to build one story above another under one roof like a

purple martin cote. The greater floor space must give the imagination greater scope, and perhaps the site and company of trees help a bit. Whatever the reason, the most interesting recent architecture of our land is decidedly the country residences. So comfortable, roomy, commodious and livable they are, that it would seem as though the architect had concentrated all his efforts upon the floor plan and then put walls about it, were it not for the fact that the exteriors, too, are often rarely beautiful.

The country house of George K. Smith, near St. Louis, Missouri, designed by Roth and Study, St. Louis architects, which we are here showing, is an excellent example of the work of recent domestic architecture of the Middle West. The exterior walls are faced with hand-split shingles, stained with white shingle stain. The roof is of shingles laid in irregular courses and stained with creosote. The chimneys are of white plaster.

The house, rambling, generous-looking and stately, appears to hold the acme of comfort. The many windows tell of light and brightness within and the broad chimneys of warmth and cheer of open fire. The attic suggests rooms for play, for storage of trunks and extra household necessities; the sleeping porches of health and full enjoyment of outdoor living.

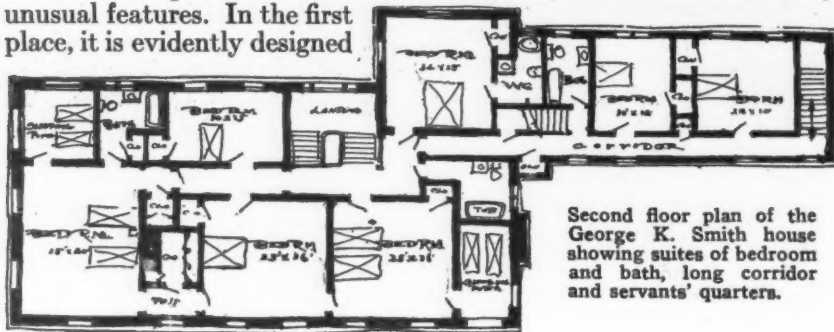
THE ARCHITECTURAL BACKBONE OF THE NATION



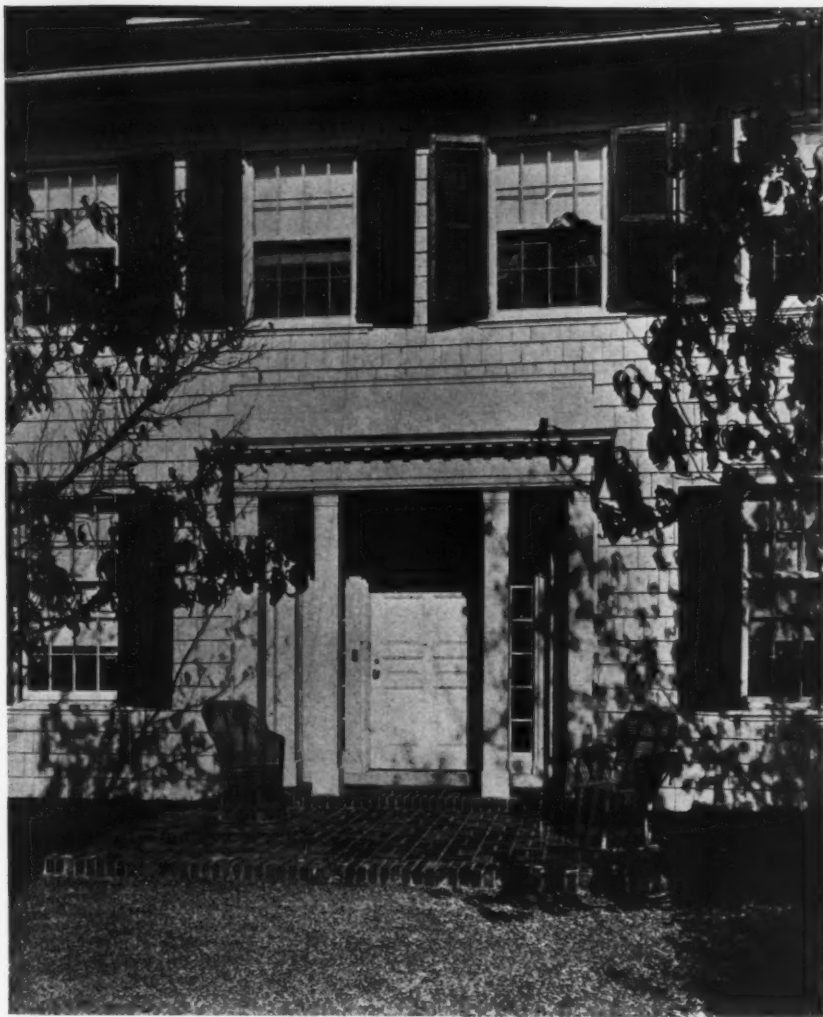
The ground plan of the George K. Smith house, Roth and Study, Architects, St. Louis.

The recessed doorway of charming Colonial design, with its two pillars, wide door and panel windows, its hood most simply finished with characteristic Colonial dentals and its floor paved with tiles laid in basket-weave pattern, is perfect in its proportion and relationship to the house. Within, the house is finished in white enamel. The beautiful Colonial stairway leads directly upstairs from the main hall, after the fashion of New England's best design.

The floor plan is worth careful attention, for it embodies many unusual features. In the first place, it is evidently designed



Second floor plan of the George K. Smith house showing suites of bedroom and bath, long corridor and servants' quarters.



The indented doorway of the George K. Smith home with its two pillars, wide door and paneled windows, its hood simply finished with Colonial dentals, is perfect in its proportion and relationship to the house.



The country house of George K. Smith near St. Louis, Missouri, Roth and Study, architects: The exterior walls are faced with hand-split shingles stained with white shingle stain: The roof is of shingles laid in irregular patterns and stained in creosote: Chimneys are white plaster: Rooms are assured abundance of light by the many large windows.



The exterior of George K. Smith's country house near St. Louis, showing the convenient relation of garage to the house and the high wall that conceals the kitchen garden from a too familiar view.

The Colonial stairway of George K. Smith's house that leads directly up from the main hall after the fashion of New England's best houses: The photograph at the right shows the upper landing with its cozy place for writing desk made possible by the turn of the corridor leading from the wing to the main portion of the house: Note the slender white banisters and graceful curve of the mahogany rails, the simple line of the doorway and arch.



The main hall of this same house, showing the pure line of Colonial stairway from below: The mahogany console and Queen Anne fireside chair add to the Colonial spirit of this house: Beneath the first floor landing may be seen another of the simple doorways that harmonize with the general architecture of the house.

THE ARCHITECTURAL BACKBONE OF THE NATION

for comfort and luxurious living, for there is no attempt to save space, to build cheaply. The first floor plan shows an extensive sunroom with cozy fireplace for gray rainy days. The living room and dining room also are able to keep a cheery hearth fire alight. Then comes the astonishing pass between pantry and kitchen. Surely no aroma of cooking giving away culinary surprises could penetrate through this pass. From the kitchen are stairs to the servants' quarters. Back of the kitchen and at one side are the garage and chauffeur's room. Connecting this building with the main house is a high wall of the same wide hand-split shingles.

Upstairs the same generous provision for comfort has been carried out. Two large bedrooms with private sleeping porch and bath, and three smaller ones with plenty of fine large windows take up the main portion of the house, while two servants' bedrooms and a bath occupy the upper portion of the wing. Long corridors run the length of the house, joining one part with the other.

When Ernest Poole in his recent novel "The Harbor" says, "I always like the front door of a house to be wide and low with only a step or two leading up, I like it to look hospitable as though always waiting for friends to come in," he voices the opinion of many people. No part of the house conveys or kills the sense of hospitality like the doorway. Its proportion in relation to the main body of the house, its position at side or front, bear testimony to open hospitality or exclusiveness. There is something particularly fine in the entrance to this house, something that fits in well with Mr. Poole's comments. It is but a step from the garden into the house so it speaks of an easy coming and going, a close friendship between the two. The chairs upon what is in reality the first low step are as much out on the grounds as though they were literally on the lawn. Sunshine and shadow play upon them as pleasantly as though they were in the garden proper, yet but a step divides them from the house.

This house is of the type men build as a mark of their respect for self, neighborhood, country. Whoever comes to live in this roomy house in future years will treasure it as we at present treasure the first New England houses built after we had leisure from clearing forests and no longer need live in block fortress—the first of the long procession of beautiful homes in lovely valleys that now form the architectural backbone of the nation.

"Who creates a home," says some wise one, "creates a potent spirit which in turn doth fashion him that fashioned." Such homes cannot help but mold the mind of those who dwell within, and those of the surrounding community into generous living and broadness of outlook.

CARVED OAK LONG TABLES ADAPTED FROM THE MASSIVE TYPES USED IN OLD RE-FECTORIES



IN old monasteries the great hall or refectory where jolly monks ate, drank and relaxed gaily for a brief hour or so, was almost as important an institution as the chapel where they spent long hours in prayer and penance. Those old monks, whose hour of dining was also their chief opportunity of conversation, gathered around boards laid across trestles. This plan enabled them to extend their table indefinitely, easily making place for visiting friars with their welcome store of religious and political news. These first refectory tables were often hinged down the middle so as to be easily folded together and placed against the wall upon lower trestles, forming seats and benches. Such removable boards, in case of emergency, often served in lieu of beds.

Sometimes the trestles were elaborately carved and the boards beautifully finished. They were by no means always rude, merely utilitarian affairs, but often ornamented by the clever monks as painstakingly as any articles belonging to their altar. Was it not also a part of their Lord's sanctuary? Leonardo da Vinci in his "Last Supper" has painted Christ and his disciples gathered about a long trestle refectory table.

The first word for table very naturally was "board" and even after "tables dormant" came into use, they were often referred to as "boards." Colleges and inns followed the refectories in the use of long narrow tables, not only for the convenient form for serving, but because they permitted sociability. It is reported that in olden times the lords of the realm and their vassals sat with their backs against the wall, with the table placed before them. Eternal vigilance was the price of life and property in those days. The large dining hall or refectory was also called fraiter or fraiterie, so that our words fraternity and fraternize plainly come from this custom of friendly converse around the refectory table.

With the making of tables with fixed top and legs, came stretchers that served as foot rests as well as braces. When we remember the days of rush-covered floors and the sociable custom of tossing bones and pieces of meat to the dogs impatiently waiting for their share of the master's food, it becomes easy to understand why the chairs were made quite high and were provided with rungs upon which the ladies could place their heels, and the tables made with stretchers upon which the men could rest their feet above the unclean floor.

One such refectory table from the time of James the First (sixteen hundred and three to sixteen hundred and twenty-five) shows a



*This Table Is Used by
Courtesy of the Orsenigo Co., Inc.*

A single-stretcher oak table made by American workmen from Jacobean refectory model: Beautiful stretcher carved in open-work Gothic pattern: The Gothic window suggestion in the legs and the open carving of the medallions above gives one a good idea of the refinement of design with staunch workmanship of Saxon days.



By Courtesy of Nahon Co.

An oak table of American workmanship which reproduces the proportion and antique color of wood and scars of usage of an old Jacobean model: It will carry all the romance of the old days into our library or hall.

This table shows a plain top with under framing carved on four sides, upheld by six quadrangular supports, the center portion of which is an elongated form of melon leg: The low stretchers are square and raised slightly above the floor.

Courtesy of Shaw Furniture Co.

The lower picture is a modern version of stretcher table with dormant form of gate leg, designed for use in large halls and libraries.



Courtesy of Orsenigo Co., Inc.

CARVED OAK LONG TABLES

plain top with the under framing beautifully carved on four sides with a connected half-circle floral pattern, upheld by six quadrangular supports with the center portions spirally carved. The stretcher rails and the foot of legs were square. This table was ninety-nine inches long and thirty-four inches wide.

Another of these olden tables that tell of trestle evolution has eight legs elaborately carved in the heavy melon style of the sixteenth century. It is eleven feet long, two feet and eight inches wide. Another of the sixteenth century shows it shortened by two of the same melon legs. These bring us to about the size and proportion of the long oak tables we are here showing, suitable to large halls or country houses instead of great refectory or fraternity halls of the old monasteries.

These long oak tables full of the romantic spirit and historical association of the old monastery days are especially suitable for our private and public libraries, our clubrooms, for bank directors' rooms and country inns. How suitable such a long table modeled from historical Jacobean ones would look before the open fireplace of some country inn. They radiate just the human, kindly, sociable atmosphere needed to create a hospitable feeling. One of the charms of Goshen Inn lies in the use of just this type of table, around which guests gather, talk about the achievements of the famous trotting horses of that region, get acquainted with one another through mutual interests in those finely bred horses or spend a good hour with the books piled up beneath the inviting light of the reading lamp. Such long generous tables seem especially designed for halls of country houses, for the libraries of city houses, where a genial spirit is required. They add dignity to the city man's clubroom and importance to the schoolboy's society rooms.

It is customary to speak of tables like our illustrations as refectory tables, but though they are full of the spirit of those romantic old days, they do not technically belong under this head. They are rather the natural outgrowth, an adaptation of the refectory, brought about by distinct change of social requirements. A single-stretcher oak table like the one illustrated is regarded by most people as the common form of Old English refectory table. Though it is in truth a familiar model, it is by no means the chief one. It became popular not only because of

the simplicity of its construction, but because it gave fine opportunity for ornamentation. The beautiful stretcher, carved in open work Gothic pattern, the Gothic wind-down-arch suggestion of the legs, the openly carved medallions above, the sloping angle of the ends, give one a good idea of the staunchly gracefully built work of Saxon days.

Oak has always been a favorite wood for carving. It yields itself superbly to the carver's tool, revealing a fine grain, taking on a rich polish, daily growing in beauty of color, as time and usage put their tender and deliberate finishing touch upon it. It is friendly to look at, soft but far from weak, firm and solid, but not harsh.

The second picture is of an American reproduction of an old carved oak table of the sixteenth century. The patine of time, and scars of use, have been as exactly reproduced as the less difficult matter of proportion, size, grain of wood, etc., showing that craftsmanship has not been lost through the long years of machine-made furniture.

The third table is like the withdrawing tables of Elizabeth's reign. The once bulbous melon legs have been elongated to a more graceful form and less carved. The ornate scroll of the underframing marks it as late Elizabethan. Withdrawing tables were sometimes made to extend by a complicated series of long runners or brackets which jugged out backward, to receive the leaves that had been folded within. They were also made to extend from each end, so that the top of a seven foot table could be lengthened to eleven feet or more.

The fourth picture is a modern adaptation of refectory table intended for use in the large halls and libraries of spacious city houses. Designed and made by American artists and workmen, lighter of weight than was needed in old monastery days, more delicately constructed, more elegant in appearance, it is a good example of the reasonable use of old designs for modern needs. There is a suggestion of the popular "gate-leg" in the grouping of the end columns that endows it, somewhat, with historic charm. True, it is but an impression, for they are what are called dormant gate legs. Such a table, generous but not unwieldy of size, aristocratic of bearing, upon which is laid a silken rug, a few books, vase of flowers, is more thoroughly at home in city libraries than a genuine time-scarred old Jacobean might be.

CARVED OAK LONG TABLES

The fifth table, another copy of the late Elizabethan type, is suitable for smaller libraries and halls of either city or country houses. The ornate edge of the underframing relieves somewhat the severity of the usual straight line. The melon legs have almost been lost so slender have they become. The low stretcher rails give it an old time air, the carving a desired hand-labor choiceness, the form keeps alive the

definite thought for his physical comfort. Love of beauty has always come first, broadening the mind, instilling in it the desire to create and endowing it with ability to do so.

Because furniture holds the history of man's struggle toward refinement, period furniture is full of romantic fascination to people interested in life, in progress and in art. Comparatively few old pieces of his-

toric furniture are left to us, so it is out of the question for most of us to possess even a small piece of it; but many people turn to those old records, reveling in their romantic association, desiring mightily to possess them. Some of our



THIS TABLE WAS COPIED FROM A REFECTORY MODEL OF JACOBAN DAYS.

memory of the old monastic days that we so love to cherish.

This beautiful oak table will, as time goes on, become as treasured a bit of family furniture as any that are now valued relics of the olden times. Age but adds beauty to such a table.

From that far day when a man carving the pillars of an Egyptian temple invented a three-legged stool to facilitate his work, until the present time, furniture has indicated the development of man's refinement of thought in design and his skill in execution. The history of mankind is written in furniture (could one interpret it) as surely as the story of Egypt is carved in picture form upon tablets and walls of stone. In the first simple pieces, in the ornate, over-elaborate ones, in his experiments with various woods, with veneering, marquetry, inlaying and carving, man's struggle to produce something beautiful is very evident. His failures taught him success, success encouraged to even finer attempts. The practical and social needs of man in nearly all countries can be read from the furniture left to us. Historians tell us that primitive man stuck a feather in his hair thinking to enhance his beauty, long before he took

inset makers have, like the masters of old, created for us furniture so simple and beautiful that it is destined to be as eagerly sought for in future ages as any of the old pieces that we now cherish so highly. Others have bent all their talents toward making exact copies of the special old period pieces that have appealed to them and really marvelous are some of these reproductions, true of line and tone, sometimes even simulating the soft patina that time patiently adds to the work of man. Many people who care about progress, about romance and history and beauty, and who are unable to have any of the genuine old pieces for their home, turn eagerly to such furniture, honestly admitted to be copies. Because they are faithful, reliable counterparts of the old they carry much of the spirit so prized in the genuine pieces.

That our workmen have genius equal to those fine old men who made the models is shown by a glance at the tables in this illustration. The old oak tables for all practical purposes are as satisfactory as the genuine Jacobean from which they are patterned. The soft quality given the wood by time and the polish of much usage have been faithfully imitated. Such tables although confessed replicas nevertheless would fill a most important place in many homes.

PICTURE CHAIRS



THE INDIVIDUAL CHAIR RIGHTLY PLACED FORMS A PICTURE IN LIBRARY, SITTING ROOM OR HALL.

beautiful pieces of old furniture or of adapting old pieces to our needs without losing the background of romance from them.

The chairs we are considering are in the first and most important place, comfortable, thus conforming to the foremost function of a chair; they are in addition beautiful. They are not rigid as to style, so will fit in congenially with almost any harmonious American home. They are democratic. The copy of an old Sheraton chair shown at the left is a proof of this. In workmanship it is as staunch and fine as the original. This chair is of dark brown mahogany with no inlay and upholstered in uncut mulberry velvet, though naturally other colors would be as effective. Such a chair might

PICTURE CHAIRS, FOR OCCASIONAL USE BY FIRESIDE, WINDOW AND LIBRARY TABLE

TO find a perfect chair, that is one combining comfort with beauty, is as delightful an adventure as to find a perfectly satisfying picture or any other work of art. A chair inviting to ease, yet not too heavy and cumbersome, one delicate of form, yet not appearing too delicate for daily use, one that is beautiful of line, workmanship and coloring, one that is individual enough to suggest character yet that can fit into an ordinary room without bringing a sense of confusion and seeming entirely alien to the place, is not the easiest thing in the world to find.

We are showing several chairs combining the common sense of furniture construction, beautiful of line and color, built upon a background of pleasing tradition and historical association. These chairs seem made for meditation, pleasure, for quiet hours before an open fire, for rest after a day's work and for an ornament to the room. Our craftsmen of today are showing remarkable skill in reproducing

be found on entering a house in the hall, set away in some welcoming corner so that the waiting guest could almost wish the hostess would take her time in appearing, thus permitting a few minutes alone with the chair. Any living room or library with such a chair to rest in would be assured of hominess. They are the perfect type of fireside chair, of the easy chair in which one

SQUARE BACKED
QUEEN ANNE CHAIR
UPHOLSTERED IN
TAPESTRY.



PICTURE CHAIRS

sits for converse instead of the large, lounging, heavily-stuffed reading chair.

We have selected these chairs that well might be called "picture" chairs instead of the "individual" or the "occasional" chair because they will conform to the requirement of American homes and easily adapt themselves to the prevailing spirit of a room of almost any period. They are in no sense of the word ordinary looking articles of furniture, but distinctly unusual. They are structurally beautiful through natural lines of construction, and have the desired antique quality, for they have been built upon the old lines that have stood the test of time. It is only here and there that a model comes down to us standing out like a planet from the nebula of nameless stars. These chairs represent types of some of the best designing of their age.

How much better suited to the expressing of a personality are they than the majority offered to confuse the mind of the home maker. Properly disposed they lend a most delightful note of variety which cannot be had if a room be forced into the strict style of a given period. Unless a room definitely expresses the owner's taste

AMERICAN ADAPTATION
OF OLD ENGLISH FIRE-
SIDE CHAIR.



BROWNING CHAIR,
OLD IVORY WOOD,
BLUE VELVET
UPHOLSTERING.



and personality it will never feel like home, but like a rented room. To achieve this one should have individual picturesque pieces of furniture instead of adhering to one strict type. These chairs are like the work of the old craftsmen who created for us the fine models of furniture we still are forced to copy. They will appeal to most people as being splendidly adaptable to modern home furnishings. They are good mixers, good company and full of personality yearning to be appreciated; yet they do not obtrude. Even the one that shows a decided Spanish flavor beneath its Flemish ancestry, seems perfectly naturalized, as it were, to American soil.

Historians tell us that costume and furniture have always been in very close relationship. It has been pointed out in support of this statement that the arms of the Queen Anne chairs were set back from the front to allow room for the ample skirts of the women and were high backed to look well with the tall headdresses and periwigs of that time. The square backed Queen Anne chair of our illustration suggests the luxurious, comfortable, yet ceremonious spirit brought over with Dutch King William. The Browning chair, after

"THE ROYAL ACADEMY OF ALL ACADEMIES"

an Adam model, has somewhat this same feeling. The back is more graciously rounded, the legs straighter than the square backed Queen Anne, but the latter shows more luxurious, softer cushions and obtains grace from the low cabriolet legs. The square backed Queen Anne is of mahogany and can be covered with either velvet or tapestry. The Browning chair of the picture was carried out in old ivory (painted, not enameled) and soft grayish blue velvet. It could have been as suitably finished in

gray enamel, rose or gray velvet or in fact, any combination of colors in wood or coverings.

The third chair reveals the Jacobean spirit reproduced with the lighter, more sympathetic atmosphere necessary for perfect adaptation to American homes. The soft element is introduced in the carved back, carved arms and seat. Even the stretcher pleasantly departs from the severe straight line, increasing the suggestion of ease naturally belonging to a fireside chair.

"THE ROYAL ACADEMY OF ALL ACADEMIES"

"**B**Y hand-labor, therefore, and that alone, we are to till the ground. By hand-labor also to plow the sea; both for food, and in commerce, and in war: not with floating kettles there neither, but with hempen bridle, and the winds of heaven in harness. That is the way the power of Greece rose on her Egean, the power of Venice on her Adria, of Amalfi in her blue bay, of the Norman sea-riders from the North Cape to Sicily:—so, your own dominion also of the past. Of the past, mind you. On the Baltic and the Nile, your power is already departed. . . . Agriculture, then, by the hand or by the plow drawn only by animals; and shepherd and pastoral husbandry are to be the chief schools. And this most royal academy of all academies you have to open over all the land, purifying your health and hills, and waters, and keeping them full of every kind of lovely natural organism, in tree, herb and living creature. All land that is waste and ugly, you must redeem into ordered fruitfulness; all ruin, desolateness, imperfectness of hut or habitation, you must do away with; and throughout every city of your dominion there must not be a hand that cannot find a helper, nor a heart that cannot find a comforter.

"Observe, then, all wise work is mainly threefold in character. It is honest, useful and cheerful. First, it is honest. I hardly know anything more strange than that you recognize honesty in play, and you do not in work. In your lightest games, you have always some one to see what you call 'fair play.'

"Then, secondly, wise work is useful. No man minds, or ought to mind, its being hard, if only it comes to something; but

when it is hard, and comes to nothing; when all our bees' business turns to spiders'; and for honey-comb we have only resultant cobweb, blown away by the next breeze—that is the cruel thing for the worker. Yet do we ever ask ourselves, personally, or even nationally, whether our work is coming to anything or not? We don't care to keep what has been nobly done; still less do we care to do nobly what others would keep; and, least of all, to make the work itself useful instead of deadly to the doer, so as to use his life indeed, but not to waste it. Of all wastes, the greatest waste that you can commit is the waste of labor. If you went down in the morning into your dairy, and you found that your youngest child had got down before you; and that he and the cat were at play together, and that he had poured out all the cream on the floor for the cat to lap up, you would scold the child, and be sorry the milk was wasted. But if, instead of wooden bowls with milk in them, there are golden bowls with human life in them, and instead of the cat to play with—the devil to play with; and you yourself the player; and instead of leaving that golden bowl to be broken by God at the fountain, you break it in the dust yourself, and pour the human blood out on the ground for the fiend to lick up—that is no waste! But if you put him to base labor, if you bind his thoughts, if you blind his eyes, if you blunt his hopes, if you steal his joys, if you stunt his body, and blast his soul, and at last leave him not so much as to reap the poor fruit of his degradation, but gather that for yourself, and dismiss him to the grave, when you have done with him, having, so far as in you lay, made the walls of that grave everlasting, . . . this you think is no waste, and no sin!"

—From the "Crown of Wild Olive," by John Ruskin.

FALL PLANTING OF SPRING BULBS

FALL PLANTING OF SPRING BULBS

BULBS, because they are bright and beautiful, because they push back the earth with their green lance leaves, and shake out their gay, tender petals at the very first intimation of spring's arrival, because they are easy to grow, inexpensive, faithful year after year to their familiar corner or border like dependable old friends, are universal favorites. Not a plot of ground that can boast the enchanted name of garden but has a fair measure of bulbs hidden modestly beneath the earth ready to fairly dance and wave silken banners with exuberance of joy when the windy March and rainy April take their turn in ruling over our land. The very names of the flowers curled up in those funny brown bulbs speak of hope, light-heartedness and banish gloom and dull despair.

Bulbs so crazed the minds of kings and countries a few years ago that the mania goes down in history as one of the world's great events. Not even an orchid can boast the price then paid for a single tulip bulb. One man put in the balance for a small Viceroy bulb what looks like (after studying a bill of sale) his entire farm outfit of four fat oxen, eight fat pigs, twelve fat sheep, two loads of wheat, four loads of rye, two hogsheds of wine, four barrels of beer, two barrels of butter, a thousand pounds of cheese, a complete bed, suit of clothes and silver beaker. Nowadays we can have a veritable carpet of wonderfully colored tulips for a much smaller price, for growers and importers concentrating upon these wonderful flowers have made this possible. Tulips true to type, dependable of growth are now to be had in abundance in every color under the sun, save blue.

The Darwins are perhaps the greatest favorites because of their exquisite cup shapes and fair tints. They are strong growing, of large and brilliantly colored chalices, late flowering, easily forced, stems are long, stiff, averaging two feet in height. Darwins may be identified by the perfect form of cup and by the blue or black splash of color at the base of each petal and by the peculiarity displayed in having the outside and the inside alike in color.

The varieties worthy to be recommended are the Clara Butt, a salmon pink;



A PAN OF CROCUSES FORCED FOR HOLIDAY BLOOMING.

Dream, pale lilac; Danverse, brilliant crimson; Europe, scarlet, shaded to rose; Farnscombe Sanders, rose scarlet; Grande Maitre, purplish violet; Gretchen, pale rose; Loveliness, carmen; Mme. Krelage, lilac rose, pale rose margin; Potter Palmer, purplish violet; Nora Ware, lilac to white; Pride of Haarlem, bright rose and purple; Sir Harry Veitch, rich dark red; Sultan, maroon, and William Copeland, bright violet.

The hardy cottage tulips are also late bloomers, therefore are often associated with the Darwins. They are exceptionally hardy, not as stiff as the Darwins, present a greater variety of form and color and because of their vigorous habits are invaluable for hardy borders. The Caledonia, orange scarlet; La Merveille, salmon rose with yellow center; Inglescombe, yellow, scarlet and pink; Golden Crown, yellow, red bordered; *Gesneriana Lutea*, clear yellow; *Gesneriana Spathulata*, dazzling scarlet, are all excellent varieties.

The single early tulips, the first to bloom in the spring are Duc Van Thol, Keizerkroon, Cottage Maid, Couleur Cardinal, Flamingo, White Hawk, Joost van Vondel (pure white), and Duchesse de Parma (orange red).

Good early flowering double tulips are Couroone d'Or, orange yellow; Tournesol, bright scarlet; Touredor, rich orange with yellow border; Vuurvaak, scarlet; La Grandesse, soft rose and white.

Brilliant, erratic, showy, picturesque are

FALL PLANTING OF SPRING BULBS

the curiously fringed, ragged petaled parrot tulips.—the Admiral de Constantinople, glossy scarlet; Gloriosa, yellow and scarlet; Lutea Major, golden yellow, heavily blotched with deep scarlet and Markgraaf, golden inside, outside shaded and feathered scarlet, purple and green, showiest of all.

The cultural requirements of tulips, daffodils, hyacinths and crocuses are practically the same except that tulips should be set with the tip of bulb five inches below the surface of the ground, daffodils six, hyacinths six and crocuses three inches. Any soil that will grow vegetables will do for these showy bulbs. October is the best season for planting, though many set them out the moment they are received from the seedsmen, which is often in the latter part of September. If the ground is open and not too wet, they can be safely planted as late as the middle of November. A warm, sunny, sheltered position is the most favorable one; a windy, shady spot or low, damp place is to be avoided. Some bulbs find their ideal location among the shrubbery, at the foot of trees, along a hedge or a wall or scattered informally on grassy banks. Hyacinths beneath a window or in a window box fill a room with cheer and fragrance. Crocuses, hyacinths, star of Bethlehem, scillas, snowdrops, all at their best in grass, or under the protection of shrubs not yet leaved enough to shade them, or when with a background of the bronze-tinted young peony leaves.

If the planting is done with a sharp pointed stick or iron, care should be taken that there is no air space beneath the bottom of the bulb or hard earth or a stone, because the new roots begin to push down and must find an easy, quick grasp of earth. A little bone meal or other fertilizer is sometimes to be recommended. If the soil is very stiff and heavy it should be well dug and mixed with rotted barnyard manure, leaf mold or humus. Care should be taken to plant all the bulbs of one variety at even depths, else they will not flower the same time. All bulbs planted should be well marked, so that they can be easily located when it comes time to separate the roots.

Although some people think that there is no finer way of planting spring bulbs than to naturalize

them in the grass, there are others who prefer the more formal planting of a border, by the walk, against a wall or at the foot of the house. The planting being a matter of taste or depending upon circumstances, no set rule can be given except the always to be recommended one of watchfulness over color harmonies. For some unexplainable reason the most popular color combination for tulips seems to be red and yellow, and the arrangement of them in stiffest kind of circles, squares, anchors and stars. However, no arrangement can kill the beauty of these cheerful, courageous spring flowers.

Hyacinths, daffodils, narcissus, tulips, lilies-of-the-valley adapt themselves very readily to house culture and make charming gifts for the holidays. In selecting bulbs for pot culture great care should be taken that the best quality of bulbs be secured. They should be started as early in September as possible, placed in a cool, dark cellar and brought slowly into the light after they have formed heavy root growth. They should be started in a common pot which can later be slipped into a more expensive jar. Any light, rich garden soil or the fiber which is a spongy material free from odor or weeds, will answer the purpose.



NARCISSUS POETAZ MUST BE PLANTED IN FALL IF SPRING BLOSSOMS ARE DESIRED.

THE PEOPLE AND THE THEATER



A DANCER
IN THE
NEIGHBOR-
HOOD
THEATRE,
TRAINED
FOR HER
WORK BY
MISS
IRENE
LEWISOHN.

THE PEOPLE AND THE THEATER

(Continued from page 63.)

was born for these people,—a theater in the style of architecture that belonged to the neighborhood ages ago when it was a fashionable and beautiful part of New York. A Colonial type of building with white casings, and vines drooping down from the windows and simple arched doorways make the external of the playhouse, that has probably been productive of more happiness than any theater of modern times. And the program is plays, moving pictures, vaudeville, dancing, music, all the good things that young people love. Folk songs are sung, illustrated fairy tales given, marionette shows and orchestral music. The educational side is never forgotten; for instance, if the moving pictures shown are from Russia, Russian folk songs and dancing are made familiar in vaudeville, with special reference to the interests of the Jewish population. The past winter the theater has had the privilege of presenting such artists as Ellen Terry, Sarah Cowell LeMoyné, Gertrude Kingston. And during such dramatic presentations the foyer of the theater is used to show drawings, paintings and stage designs. Plays and dramatic literature are sold in the foyer

and in every way education of a fascinating nature is combined with refreshing pleasure.

The plays are of the very best. When a play is to be given at the Neighborhood Theater, all the young people of the vicinity are full of excitement, for they are a part of the working staff. It was discovered at the presentation of "The Daughter of Jephthah," the first dramatic production, that one hundred and forty young people had contributed to its success. They had helped to design the costumes, dyed the cloth, they had cut and sewed the materials; the boys had helped to make the shields and the banners, and many of them had trained for the dancing and the chorus work. Altogether this theater is truly an opportunity for the joy to come to young people, and to help bring it about they give liberally of their work, and energy and time.

This delightful little playhouse has a tiled roof with flowers and vines in summertime, where classes in dancing and recreation are held. In the rehearsal room on the top floor festival dancing, choral classes, poster designing are taught. Already this theater is a center where the poetry and tradition of the people who have inspired it are taught, where the modern spirit in the art of the theater finds expression, with a value spiritual and aesthetic as well as material.

WE have all realized that invariably kings, democracies and institutions go to seed without vigorous, local self expression, that art becomes threadbare when it is too highly centralized, that the great power in all progress, in art, government and civic conditions lies in the people doing for themselves. They must always construct whatever is to be durable in the nation; the impulse toward beauty must come from them, the impulse toward happiness, toward religion, for the mass of the people are forever fluent. The current of life is flowing so swiftly about them that it forever refreshes them, washing out old impressions, bringing new needs and desires. It is this current that must help the growth of the world if it is to flourish and really bear fruit.

When once more our young people throughout the land are singing by the fireside at night, in great and mighty choruses in our theaters for the hap-

(Continued on page 118.)



A HOUSE OF EFFICIENCY

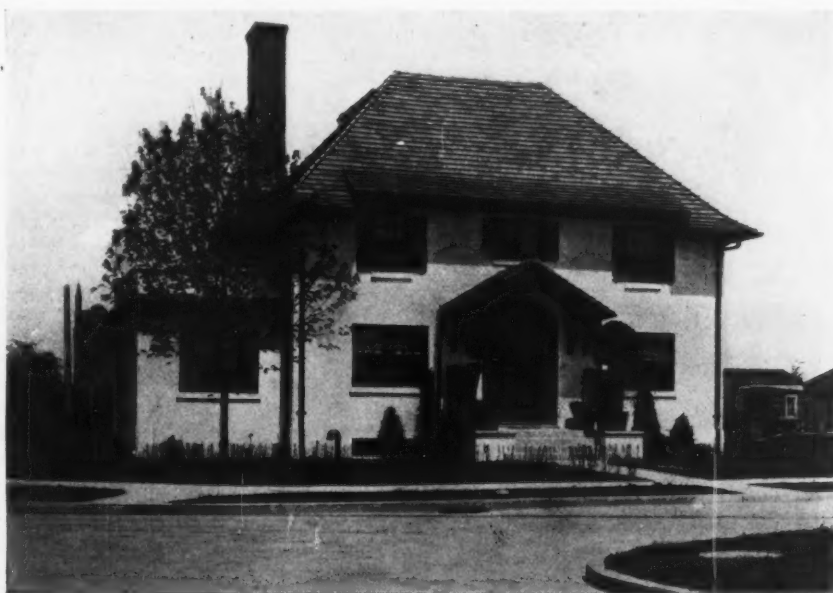
THE house of efficiency means a house where the work is done in the quickest, easiest and best way by means of the most complete labor-saving and sanitary devices known to modern builders. It means in this case also a house that provides the helpful stimulating atmosphere of beauty, for a house to be truly efficient nowadays must incorporate beauty as well as clever labor-saving devices. This house built for Austin K. Hanks at Forest Hills Gardens, New York, besides being good to look upon is a model of convenience and comfort. The maximum of service has been obtained with a minimum amount of energy required to produce it. It is such an object lesson in modern home making that we are

giving a detailed description of it for the benefit of readers about to build.

The exterior of the house is simple and attractive. The overhang of the roof, nearly two feet, on all four sides of the house provides an effective means of ventilation by permitting the lowering of top of windows and preventing rain from blowing into the rooms. All the leaders and drain gutters are of solid copper. The roof is red tile and the construction stucco over terra cotta tile blocks. The entrance porch and steps are of solid concrete. There is practically no up-keep expense with construction of this kind.

Within the house is simplicity itself. The hall is of oak treated with Craftsman finish. Doors are a single panel. Scamwell patent metal lath was used for plastered walls which are a part of the fireproof plan. The

RESI-
DENCE
OF
AUSTIN
K.
HANKS
AT
FOREST
HILLS
GAR-
DENS,
LONG
ISLAND.



A HOUSE OF EFFICIENCY



FIREPLACE OF TAPESTRY BRICK: ROOM LIGHTED WITH X-RAY INDIRECT PROCESS.

living room trim is mahogany, the walls are hand stippled and the furniture is mahogany. Electric service switches are in baseboard of all rooms. These are part of the vacuum cleaner system installed in the basement and piped from the house. There are two intake receptacles on the first floor and one each in basement, second and third floors.

The lighting of living room is by indirect or X-Ray Lighting System. These lights are controlled by a switch in the hall so that they may be turned on before entering the room and off again after leaving it.

The Tapestry brick fireplace in the living room is of dull orange red brick, with brick shelf of special size, 18 inches each in length. The ashes from the fireplace are

dumped directly into a steel lined pit with door opening into basement by simply pushing open a cover at rear of hearth. The window seat across the end of the room shows a very convenient and practical method of storing pianola records. Wood partitions form the division, records resting in their boxes placed on the floor on end. Note that the titles can be easily read, making it very easy to find the record desired for use.

The sun porch is directly from the living room. All inside walls are of Tapestry brick, the floors of tile. The simple little fountain, laid up directly back of the fireplace, also the concrete bench and concrete pedestal add greatly to the attractiveness of this room. This is an all year round livable, practical porch. There are eight casement windows that may be opened and closed and locked in any desired position without opening the window, by operating the lever shown at extreme left corner of the window in one of the photographs. Since it is not necessary to open the screens in order to open the windows mosquitoes or other insects cannot get into the house as easily as with other methods of regulating apparatus. All casement windows throughout the house are fitted with patent adjusters. The screens throughout the house are Burrowes rustless copper bronze netting. All doors and windows are fitted with Chamberlain



PATENT WINDOW FASTENER.

A HOUSE OF EFFICIENCY

patent metal weather stripping.

In the dining room an electric floor plug was built in the center of the floor. A wire from this runs up the center leg of the table to the two porcelain receptacles controlled by snap switches permanently fitted to the table as shown. This provides a very simple means of supplying current to bread toasters and Samovar for making tea, percolators, chafing dish, etc.

A view of the bathroom shows the Vitreous porcelain with "Siwelco" toilet fixtures. The cabinet above the lavatory is white enameled metal with glass shelves. The floor and side walls up to wainscoting are of tile. A built-in bathtub insures the best



TAPESTRY BRICK SUN PARLOR: THE WINDOW SCREENS ARE MADE OF BURROWES RUSTLESS NETTING.

sanitary conditions. The pipes connecting with the faucets and drain of the tub are accessible by means of a door opening into the hall built for the purpose. All the hot and cold water supply pipes throughout the house are built of solid brass. This is a wise investment as the pipes will last without cost of repair in all probability as long as the house lasts.

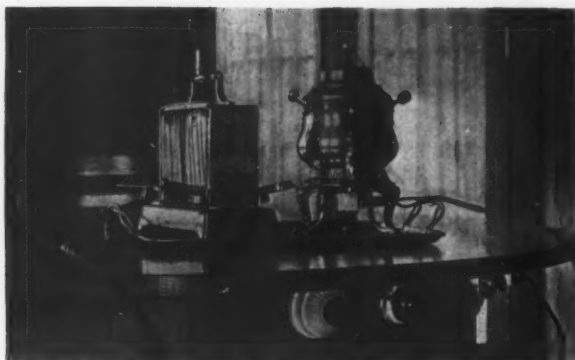
Perhaps the most interesting feature of the house is the "Rector" system, which practically operates itself. Each radiator is an individual heating unit. In the center compartment is a burner using a mixture of air, drawn from the room, and gas. There is no water. The inside of the radiators, when in use, is a vacuum. This vacuum is produced by means of an exhaust electric blower in the basement which also draws all the exhausted gases and throws them into the flue and out the chimney. The heat is pure and absolutely sanitary.

The entire system throughout the house consists of eighteen radiators and fifteen thermostats, the sun room, living room and hall each having two radiators controlled respectively from the one thermostat. The thermostat control permits the desired temperature in each and every room. An entire floor may be one temperature or rooms not in use shut off or at a lower temperature. In the illustration the thermostat is shown set at 70 degrees. When this tem-



BATHROOM WITH SIWELCO FIXTURES.

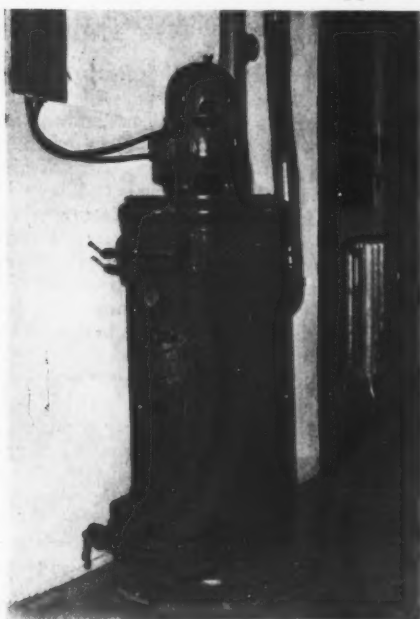
A HOUSE OF EFFICIENCY



ELECTRIC APPLIANCES FOR DINING ROOM.

perature is reached the radiators are automatically shut off; when the temperature drops two degrees below the heat is automatically turned on. In average winter weather the radiators are "on" about ten to fifteen minutes per hour; in severely cold weather "on" about fifteen minutes and "off" about forty minutes. Such a labor-saving convenience is to be commended.

The illustration shows the "mastu" thermostat with time control. This thermostat automatically turns on and off the electric current in the basement which operates the motors. When the motors are stopped this

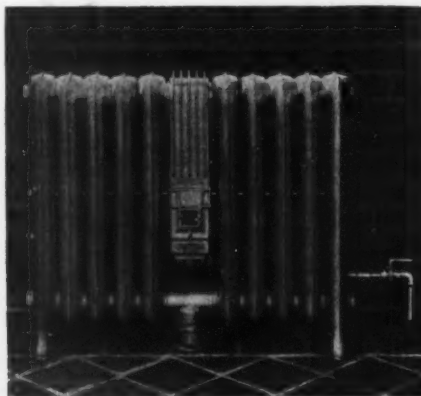


STATIONARY TUEC VACUUM CLEANER.

breaks the vacuum of the entire system, shutting off the heat of the entire house. At night this thermostat is set at 50 degrees upon retiring, and at 6.30 a. m. (or any other time set) in the morning the clock turns the thermostat to 72 degrees, thus turning the entire system on. In fall and spring the temperature of the weather automatically operates the motors of the entire heating system. During the day if the temperature is 72 degrees or higher the entire system is turned off and at evening when same drops the heating system is

turned to set on again with individual thermostats operating for each room according as they are set.

The electric blowers are in a small separate room in the basement and connections are by means of rubber tubes and balls, thus



RECTOR GAS RADIATORS ARE USED IN EVERY ROOM.

preventing any hum or noise carrying through the house. The large pipe to the left connects with the chimney and forms an exit for the exhausted gases. Two motors were installed merely as a precaution and to reduce the cost of upkeep to a minimum, as but one motor is used at a time. In fact, they are so wired that it would be impossible to run both at the same time. The advantage of absolutely no dust or dirt, no coal or ashes and no furnace to care for, with the proved efficiency of this system, is indeed very great. Every housekeeper should rejoice in such labor-saving devices.

The Humphrey instantaneous water heater operates automatically for hot water throughout the house. Turning a hot water

A HOUSE OF EFFICIENCY



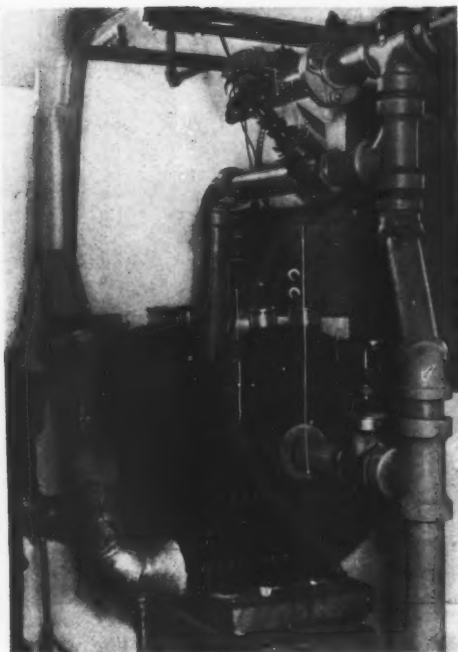
faucet anywhere in the house automatically opens the gas valves of this heater and an indefinite quantity of water is heated to 140 degrees—as much as desired and as frequently as desired. A small pilot light

MODEL LAUNDRY RUN WITH ELECTRIC POWER. is lit continuously. Turning off the water automatically closes all the other gas burners. The exhausted gases go out the chimney through a large galvanized pipe con-



IN THE BASEMENT OF MR. HANK'S HOUSE IS A MODEL "DARK-ROOM," WITH EVERY MODERN PHOTOGRAPHIC CONVENIENCE.

A HOUSE OF EFFICIENCY



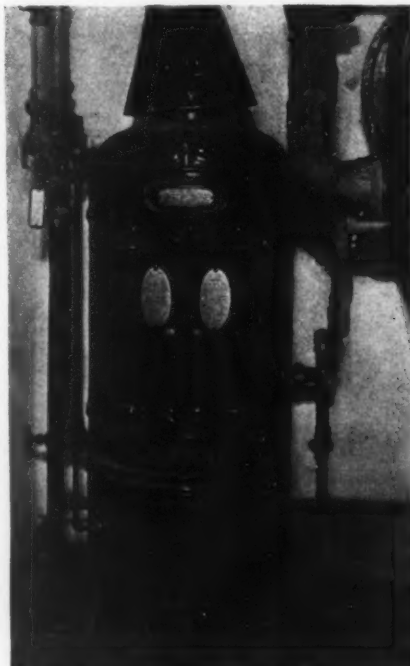
RECTOR SYSTEM ELECTRIC BLOWER INSTALLED IN THE BASEMENT.

nection. This heater is located in the small room with the heating system motors. A drain under this heater carries off the water caused by condensation.

The laundry is surely an inspiration to every householder. The illustration shows an electrically operated washing machine. This is connected with the plumbing, both for supply of water and outlet. The electric motor operates the machine, also the clothes wringer. The wringer may be operated in the reverse direction and the clothes handled from the rinse water to the top of the machine when they are ready to hang out to dry. This machine will do the same amount of work and better, in forty-five minutes, than can be done by hand in about a half a day. Note the electric meter and switch boxes in the upper corner, also the heating system radiator at extreme left. This motor also operates the sewing machine in an upper room of the house.

The stationary Tuec vacuum Cleaner apparatus, electrically operated, is located in the basement. The only attention this apparatus requires is occasional oiling, and removing the dirt pan and emptying same. This is accomplished by means of a large lower door. That nothing may be left incom-

plete in this charming house, there is a photograph room. In one corner of the basement directly under the dining room in the center is an electric photo printer. To the extreme right is an enlarging apparatus. The illuminant is a 250 Watt nitrogen Mazda bulb. Bromide enlargements may be made up to 16x20 inches in size. Directly underneath is a 16x20 print trimmer, and stored on end may be noted 16x20 trays. To the extreme left side of the picture is shown the "Watten" dark room "safelight." A piece of opal glass hung in front of an electric bulb, gives a convenient light for examining negatives or prints. Also note the sink with running hot and cold water and built-in cabinets. A small electric fan at the end serves for ventilation, also for quickly drying negatives. Note the clips hung from wire near the ceiling used for hanging prints to dry. The floor is concrete, with slatted wood floor over same. The walls are white. Two double hung windows opening outside give plenty of daylight and fresh air. Inside folding doors instantly close out all light completely, making the entire a dark room at any time.



HUMPHREY INSTANTANEOUS WATER HEATER.

THE BRIDE'S OWN FURNITURE

MUSIC AND OUR CHILDREN

(Continued from page 13.)

every desk and a comparison between the small number of wind instruments Beethoven required in the Ninth Symphony and the enormous number Strauss calls for in his "Heldenleben," his operas and his latest and most important work, "Die Alpensymphonie," is astounding. A Haeckelphone is required, Clarinets in C, D, E flat, A and B, celeste, saxophone and bass horn, a mass of percussion instruments in addition to about all the instruments that Wagner calls for in "Der Ring des Nibelungen." The necessity of such an enormous equipment may be questioned by some, but it seems to me absolutely essential to produce the effects desired by the composer.

Our musical appreciation and understanding develops in the same ratio with the orchestra and with the musical ideas of modern composers and when the great masters produce colossal musical themes, it is the natural progression of their wonderful art, and such musical expansion is perhaps characteristic of our present day, just as, for instance, modern painters are paying less attention to drawing than to colors. For the proper expression of his ideas in musical color, the modern composer has a wonderful instrument in the modern orchestra, which, though it appears to be in its highest state of perfection, is, in my opinion, not yet complete in its development.

THE BRIDE'S OWN FURNITURE

(Continued from page 73.)

intricate a system of drawers, doors, tills and secret hiding places as the iron covered English chest.

Two of the other three chests illustrated in this article are American reproductions of Italian marriage *coffres* at the time of the Renaissance. Because many people like the romance and historical association of the Old World furniture, yet are unable to own such pieces, a few American cabinet makers have undertaken with remarkable success to reproduce them. These photographs show the perfection with which the carving, an imitation of the effects of time and usage, have been simulated. The third one is a copy of an antique showing a chest made with a back, forming doubtless the first model for our familiar settles.

Still another form of American chest is shown, in the central panel of which the

initials of the owner and the date of carving are inserted. This chest with the heavy vine running across the top classifies it as a copy of the Hadley chest, the date of which is placed between sixteen hundred and ninety and seventeen hundred and twenty.

Thus we see that the chest made to hold the bride's dower has furnished the inspiration for such articles of our household furniture as dressers, sideboards, bureaus, wardrobes, trunks, settles, etc., that it has developed the love and skill of carving, cabinet making, inlaying, marquetry, enameling and many other of the crafts, and furnishes the clue to much of our understanding of the home life of people of the ages long ago. In every museum can be found interesting specimens showing the development of this wonderful piece of the bride's own furniture.

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By GUSTAV STICKLEY.

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this first day of October, 1915.

FRED A. ARWINE,

(Seal)

Notary Public.

(My commission expires March 30, 1916.)

SOAP BEARING TREES AND SHRUBS

SOAP BEARING TREES AND SHRUBS

A NEW industry has sprung up in the West. Once again it is proved that a plant commonly despised as a weed oft hides a valuable quality of usefulness. It has been discovered that from the leaves of a certain species of yucca a soap free from alkali can be extracted, and therefore is especially fine for toilet purposes and for washing woollens. The leaves yield a fiber useful for many purposes. Its fruit, similar in shape to a banana, has long been a favorite food with the Indians. This plant that grows so abundantly in arid regions that it has been spurned and hated as a troublesome pest now brings to the ranchmen, who formerly were annoyed by it, from \$5 to \$8 a ton at a factory erected, like an alchemist's crucible, to convert these useless weeds into a valuable soap.

There are a number of other plants in the United States which possess a similar saponaceous principle. The soap berry (*Sapindus saponaria*) bears small white berries which are, so writes an early explorer of southern Florida, "like a musket ball that washeth as white as sope." These small white berries produce an excellent lather when rubbed in the hands or upon cloth. The Asiatic plant of this same species has long been used for washing silks and fine woolen fabrics such as cashmere shawls. The leaf is quite like our roadside sumac.

In the West grows a soap plant of the lily family known as amole, the root of which, as every camper knows, makes a fine lather. In the summer, when the fields are golden, countless white feathers seem to be blowing over them. They are airy, fairy, feathery blossoms that tell where good soap may be found. Their stem is almost invisible, for it is thin, brown, wiry as the grass of the field. In the spring these useful soap bulbs may be located by the slender wavy leaves that lie upon the ground in a whorl. The bulb is so close to the surface that it protrudes like a bit of brown, old manila mat. The early Californians used this bulb as soap and also as a hair tonic. The Indians used to go down to the pools with a few bulbs and rub a fine lather with them upon the rocks. This stupefied the fish, which would come to the surface and be easily caught.

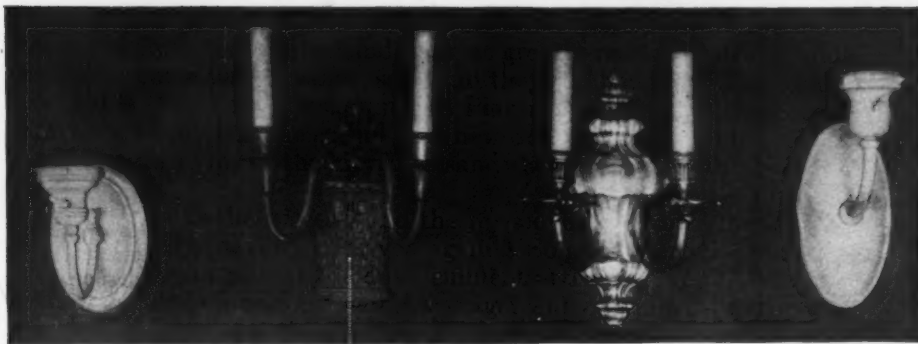
From the blossoms of the California lilac or soap bush (*Ceanothus divaricatus*) a fine

lather is obtained. Surely a handful of these beautiful, fragrant blossoms is the very poetry of toilet soaps. Tourists are often given a cluster to rub in their hands with a little water by the natives, who enjoy their astonishment over the delightful soft and abundant lather.

There are three species of soap nut trees indigenous to the tropical and sub-tropical portions of the United States—*Sapindus saponaria*, *S. marginatus*, *S. drummondii*. There are two other species which occur in our south Atlantic, Gulf and southwestern States. The *S. marginatus* is a tree of medium height found from Louisiana to Kansas and southern Mexico. It has leathery leaves with wingless stems and yellow berries, from which an excellent soap is obtained. The wood of this tree is tough, hard and divides into plates which are easily separated, stripped and woven into baskets. This is a relative of our buck-eyes.

There is a tree imported from China called the China soap tree which has been quite extensively cultivated in the southern and eastern parts of this country. Many escapes of it are found which lead one to believe it indigenous. It is a shapely tree reaching in height fifty feet and more; the wood being close grained and capable of taking a high polish is admirably suited for furniture. The crop from a full grown tree is about 200 pounds of fruit, which averages an income of \$10 to \$20 a year per tree. The fruit of this strange tree, which begins to bear when six years of age, is a nut-shaped shell in which is a seed. The hull is shredded into pieces, which are used as though they were pieces of soap. No manufactured soap can compare with it for toilet or cleansing purposes. The hull is sometimes ground into a powder, which in turn is made into a cake. An excellent hair wash, a dentifrice and other household commodities are extracted by very simple, inexpensive processes. The seed yields an oil said to be equalled in value to olive oil. When the raising of this tree becomes an industry warranting the making of proper machinery for extracting this oil it can be produced much more cheaply than cotton seed, so that it seems destined to develop into a notable industry. The leaves of this tree supply a fodder of much nourishment. After its detergent quality has been extracted from the shell the residue makes an excellent meal for poultry. It is said that from the seeds various remedies for diseases are made.

LIGHTING THE MODERN HOME



LIGHTING THE MODERN HOME: NEW DEVELOPMENTS IN LAMPS AND FIXTURES

WE are showing in this article some wall bracket electric candle lighting fixtures and lamps that are both pleasing and practicable, that will help to solve the difficult problem of pleasant illumination for a room, and add beauty of ornament through the day. The first bracket shown in group No. 1, simplicity itself, was created for use in bedrooms. It is of wood and may be painted in every pale shade as well as in cream, old ivory and white. It will hold a candle of any diameter. Next to it is an old ivory basket enameled on iron, filled with pink, blue, yellow flowers and green leaves, holding candles pink, blue, yellow or white as may be desired to carry out the plan of the room. This bracket would be especially suitable for sun parlors, bedrooms or even dining rooms placed above sideboards and toned to harmonize with the general scheme of the room.

The third bracket

of silver designed for drawing, reception or ball rooms, even for large clubrooms. It is rich, yet simple; the ideal bracket for a quite elegant room. The fourth is somewhat like the first, only oblong, a little more classic perhaps, and comes in cream, old ivory or white, with a rim of any color desired around the outer edge. The two standing candle fixtures placed upon the mahogany table in the second illustration are of black lacquer with an interesting Chinese design in raised gold upon them.

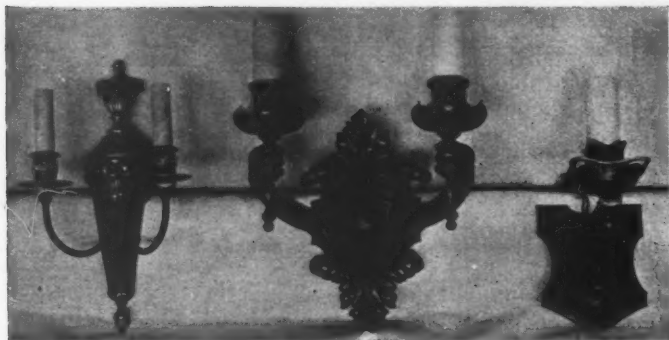
These lights are beautiful for library and reading tables, for bedrooms, upon the dining table or sideboard. Similar models can be had of mahogany, so that they will carry out the plan of the mahogany bedroom. On either side of a table or dresser they are especially useful because they can be adjusted to direct the light wherever most desired.

The first bracket in the third illustration is an Empire model suitable for a small, elegant room. It is of dull black enamel with gold high lights. The next two, more ornate, are of antique



WOODEN STANDARDS FOR WAX CANDLES FITTED WITH LONG GLASS GLOBES THAT KEEP FLAMES FROM FLICKERING WITH THE WIND.

LIGHTING THE MODERN HOME



THREE GOOD EXAMPLES OF IRON AND BRASS BRACKET FIXTURES FOR ELECTRIC CANDLES.

brass, hand hammered, heavy, rich looking, showing the careful finish of craft instead of machine work.

The table lamps of the illustrations give an opportunity for a beautiful color note by day as well as satisfactory illumination at night. The first lamp shown in illustration No. 4 is of brown and white enamel with a silk shade the same brown tone; of course this design could be carried out in any colors. The extreme simplicity of this will be appreciated by many home makers. The next is a black enamel stand with white high lights; the shade is of parchment in tones of dull gold, with soft blue and pink inconspicuous designs painted upon it. This also can be carried out in any scheme of colors desired. The next lamp is of the popular black and white "magpie" style. The stand is of black and white enamel and the shade a black and white silk upon a wire framing. These three lamps have been designed to hold a single electric bulb.

The fifth illustration is an unusual, classic model carried out in old blue enamel, carved indentations painted old ivory. The parchment shade is of blue and old ivory stripe, blended and shaded with soft browns, blues and old ivories. The whole effect is unusually choice and beautiful. The sixth

lamp is of black enameled wood with the Chinese pattern in raised enamel upon it. The shade is of black and gold Chinese tapestry, the fringe is black with inner one of gold. The effect of this lamp is peculiarly rich and unusual. It has been designed for use in a room with the standard candle lights shown upon the small table.

There is no one thing that makes or mars a room like the lighting of it. Properly lighted a cold, garish, repellant room becomes warm, soothing, responsive. When the color scheme seems all wrong in spite of the thoughtful care given to make it harmonious and satisfying, a rearrangement or a complete change of lights creates a transformation blending everything together delightfully. If a soft rose-silk inner-lining of a lamp shade does not give the pleasing, becoming light that under some conditions it certainly does do, then a cream, violet, yellow or gold silk must be tried until just the right tint is found that will give a sunshine glow to the room.

Sometimes the trouble is not with the lights, but in a too bright or cold ceiling. Sometimes the stands that hold the light are placed too high or are too concentrated in one place. Candles have quite general-



THESE THREE LAMPS OF ENAMELED WOOD BASES AND SILK OR PARCHMENT SHADES HAVE BEEN DESIGNED TO HOLD ONE BULB EACH.

LIGHTING THE MODERN HOME



BLUE AND OLD IVORY
ELECTRIC LAMP:
PARCHMENT SHADE
IN BLUES AND BROWNS.

ly been regarded as shedding the most beautiful of all lights over a room, soft, mellow, diffused instead of harsh, raw and centered in one dazzling, painfully conspicuous spot. They seem the poetry of light, but are not always practical enough for present-day use; the push of a button will not set their tiny wicks aflame, the smallest zephyr will cause their wee torches to dance about, fluttering and smoking most distractively.

Our inventive wizards have succeeded in simulating by electricity the power and quality of candle flame that will not bend or swing with the wind and that can be turned on and off by a touch of the ever-handy push button. It naturally follows that designers have supplied candles small, tall, short or thick, of all types and materials, for every possible room. Some indeed seem designed by madmen so curious, impossibly ugly and terrible they are; but others are simple, chaste, satisfying in every way.

These electric candles give almost as mellow, soft and romantic a light in a room as the old-time wax candles—that is when no shades are used. Electric candles have the advantage of glowing through small shades of silk, which the flame of the wax candles make too dangerous for use. Besides the small candle shades or screens make charming color adjuncts to a room. Much of the success of a lamp lies in the proportion of shade to base. The usual mistake is to make a shade far too large for the base, either in height or circumfer-

ence. A shade even an inch too high for the base gives an impression of clumsiness. Again, the line of the shade must be as importantly considered as the roofline of a house, for the "pitch" is ever a matter of careful consideration.

Note the two lamps on this page; in the upper shade made of parchment the pitch is quite severe, while in the lower one it is decidedly less and the balance has been brought about by a fringe; the black lacquered lamp being taller and more slender of base, naturally calls for a shallower, wider shade. Another point to be observed is that the shade should not be set too high upon the base. Sometimes the balance is improved by lowering the shade but an inch or two.

An interesting treatment for silk or cretonne shades is to have the thin outer covering of some plain shade such as old blue and the inner lining of a figured silk with rose gold or yellow flowery pattern. During the day the lamp is of the tone needed to harmonize with the room, but at night it becomes hazily figured with the roses, birds or flowers of the lining that is dimly perceived through the thin outer covering. The inner and the outer layers of the silk thus combine to give the effect of two shades.



BLACK LACQUERED LAMP WITH CHINESE PATTERN IN RAISED GOLD: THE SHADE OF BLACK AND WHITE CHINESE BROCADE.

MME. PADEREWSKI'S DOLLS



MME. PADEREWSKI'S DOLLS: DESIGNED AND MADE BY PO LISH YOUNG PEOPLE TO HELP THEIR NATIVE LAND: BY ANNA M. LAISE PHILLIPS

ONCE upon a time, not so long ago, Michele, a young Polish girl, sat looking at the dead embers in her grate, on a damp, dismal day, in Paris. She was many miles away from the home she used to have, and the spot where it had stood was covered with debris. Her father and brothers were somewhere, in some army. She knew that much, and that was all. No, she knew something else. She knew that she was penniless, and that even in Paris, where art is supposed to flourish, for she was an artist, there was no work for her, and no one to buy or admire the pictures she had been accustomed to paint.

As she sat there, looking into the future, a rap at the door aroused her, and her old friend Jedrek, from her home in Cracow, joined her. Jedrek was a sculptor, and, like Michele, there was nothing in the way of *his art*, that could be sold. Michele's sense of humor focused itself on Jedrek's idle hands.

"Don't sit there like a rag doll, Jedrek; get busy. Let's do something. Oh, I'll tell you, let's make dolls, just the kind of dolls we used to play with, back in Poland. You make the model, and I'll paint the faces, and Sophie and Marcella shall dress them.

DOLLS DRESSED IN THE COSTUMES OF VARIOUS POLISH PROVINCES TO BE SOLD FOR THE BENEFIT OF THE POLISH VICTIMS' RELIEF FUND.

Every child needs a doll. Why, we shall be rich by and by. No," she said, correcting herself, "we shall never be rich, for we will give all we make, excepting our living, to Poland."

That was the start. Small beginnings frequently make great endings, and the Polish Doll industry is yet in its infancy, though growing day by day. It took fresh impetus when Madame Paderewski gave the movement her approval and coöperation, by ordering a number of the dolls sent to the National American Committee of the Polish Victims' Relief Fund, of which Mr. Paderewski is the head. Such an array of dolls has rarely come to New York—New York, that is so accustomed to having importations of unusual things.

Michele and Jedrek designed the dolls to represent every province or section of Poland. Boy dolls and girl dolls, brides and grooms, guides and tinsmiths, there were, showing the costumes and industries of the country, which, when they came, were so unique, and created so much interest, that Edward B. Lyman, Manager of the Fund for Polish relief, saw in them the opportunity to help Poland reflexively. He enlarged the Paris Polish Doll Colony, and engaged to take the entire output. The work has developed a spirit of courage and mutual help among the Polish artists who are joining the Colony in Paris, coming from

MME. PADEREWSKI'S DOLLS



RAG DOLLS IN THE COSTUME OF BRIDE AND GROOM DRESSED BY POLISH YOUNG PEOPLE TO HELP THEIR COUNTRY.

Poland and other war-ridden sections of Europe.

Two little dolls, Jan and Halka, have been selected as particularly appealing to the children, and they are being duplicated in large quantities. When these little "Waifs of Cracow," as they have been named, enter American homes, they tell a more eloquent story than any that could be written for children. Their coming means that a month's supply of food for starving babies in Poland has been provided. Sympathy for suffering and a desire to help other little folks, is stimulated in the hearts of American boys and girls. Thus it comes about that the Polish refugee doll has a mission, the most important that was ever entrusted to wee mites of doll babies. Jan and Halka are open to invitations from any boy or girl or fond parent or loving uncle or aunt, who will send an invitation to the Doll Department of the Polish Victims' Relief Fund.

THESE delightful little dollies will prove the finest kind of Christmas gifts. They make an instant appeal to children and grown-ups not only because they are original and beautiful to look upon, but they have such a winning humorous touch about them. So quaint and individual are they that they seem fairly human. Besides being so individual a toy these dolls have an educational value not to be overlooked. They give the children of our land a good idea of their little neighbor people across the waters, thus developing their sympathy and interest and widening their world of love. They are soft and cuddly, can stand a great deal of dragging about by one foot or by the hair of their heads. Unbreakable, educational, humorous and beautiful, Santa Claus will doubtless put many of them in his pack when he comes down the chimney to reward good little boys and girls.



JAN AND HALKA, "WAIFS OF CRACOW," WAITING TO BE TAKEN INTO AMERICAN HOMES THAT THE CHILDREN OF POLAND MAY BE HELPED.

TRANSFORMING THE BACKYARD

TRANSFORMING A BACKYARD INTO A GARDEN: BY CAROLINE SHELDON

THERE are a few unsightly spots in our beautiful little town, and one of them is "The Row." This is a long, dreary-looking tenement house facing a factory. It is of a dull, neutral color and, on passing it, one is likely to wonder how any one can be discouraged enough or indifferent enough to his surroundings, to be willing to live in such a place, even with the inducement of low rent.

Some weeks ago a friend showed me a photograph of one of the backyards in The Row. It is such an excellent, such a convincing example of what a determined love of beauty can produce, with unpromising materials, and with no encouragement from external circumstances, that it is worth passing on. Few workers could begin with less inspiration from environment, or suggestion in house or grounds of any possible plan of improvement. The first photograph shows the house and yard as they were when Mrs. B—— moved in; the second gives the results of her efforts at beautifying her abode.

Mrs. B—— is a working woman. She earns her living by scrubbing, cleaning and laundry work, some of the hardest forms of

manual labor. Yet that she has a constructive imagination, a love of beauty, and good taste, is clearly shown by the changes in house and grounds wrought during her occupancy of one of the tenements in The Row.

The first step in the process was the cleaning up of the yard, the removal of the rubbish, clearing the ground, mending the walk, and in other ways providing for order and cleanliness.

Next, as the coal-house could not be painted, Mrs. B—— planted Madeira-vines,



THE BACKYARD BEFORE MRS. B—— BEGAN HER PROCESS OF TRANSFORMING IT INTO A GARDEN.

grape-vines, castor-beans, and morning glories, all rapid growers, which soon covered the unsightly building with their own gracious lines and tints of beauty. Similar vines and plants, with the addition of a clump of cannas, were persuaded to hide the fence on the left of the enclosure, while two old wire plant-stands, being given a coat of white paint, and filled with pots of small plants, make the coal-house look, from the yard, as though it were a well-shaded porch.

Mrs. B—— sleeps in her transformed "yard," unless the inclemency of the weather makes such a thing impossible. Hence the cots which suggest an



RUGS, SLEEPING COTS, VINES AND FLOWERS TAKING THE PLACE OF THE RUBBISH OF FORMER DAYS.

DON'T KILL THE BIRDS

out-of-door sitting room. The rugs which cover the hard, bare earth, are inexpensive, easily cleaned, and can be quickly placed under shelter at the approach of a storm.

THIS transformation indicates the coming of the days when there will be no more backyards, or rather none of those unsightly, unwholesome, disease breeding plots of ground at the back of town and city houses given over to ashes, garbage cans, old rags and broken furniture. Backyards should be, like the walled gardens of Araby, oases of beauty and rich sources of income. The authorities of every city and town will gladly coöperate with tenants in the removing of the heaps of useless objects that encumber the earth,—an invaluable possession. Few indeed are the city houses which can boast a bit of earth that will transform a wee brown seed to draperies of flowering vines or luscious, wholesome fruits and vegetables for the table.

Even a small yard far down at the bottom of a city canyon formed by skyscraping office buildings or towering tenement houses, could be made a comfort to the owner and a joy to the hundreds of neighbors looking down upon it by such vines as periwinkle, which will cover the ground as grass and star it with delicate little flowers, or the green of white-leaved vinca, or shapely ivy leaf. Evergreen trees will grow provided they get sweep of air; ferns of course will thrive. Instead of grass, if there be not enough sun for grass, make a "pebbled lake," as the Japanese do. They are neat and decorative and can be bordered with ferns. On the top of a fence, jars or wooden boxes of ivy could be put. True, it is a great disadvantage not to have the sunshine to call out flowers; still a yard can be made beautiful without it.

We know a New York City postman who makes the long trip to the Bronx every day just because he can rent a little house with a bit of ground at the back. This postman has by patient development of his small portion of earth managed to have a grape-vine over his kitchen door that yields him fruit for the fall and jellies for the winter. There is a small chicken coop in one corner of the yard with another grape-vine over it. In the center of the garden is a plum tree. Corn grows along one side of the fence and rambling roses over the other. Last year he raised lettuce, radishes, squash, peas, celery, parsley and tomatoes

enough to supply his own table and his neighbors, who used their backyards as dumping ground for lumber and ashes. Between the rows of vegetables he "stuck some bundles of them pansies" and some dahlias. Many flowers hobnob socially with his vegetables. In the evening he rests under his grape-vines, enjoying a sight of his estate enclosed on three sides with a high board fence, yet blooming with "posies" and yielding fresh fruit and vegetables.

DON'T KILL THE BIRDS, THEY ARE ONE OF THE FARMER'S GREATEST HELPERS

IT is an encouraging sign of the increase of kindness in humanity, of the desire to live and let live, that has resulted in the almost universal interest and protection of our bird life. Through the unceasing energy of our Government we have been convinced that the birds are one of the most active agencies for good. Without these little flying songsters the farmer's crop could not be raised, therefore the food supply would be endangered. From time to time we see photographs in different magazines of birdless areas, the trees of which have been stripped by Gypsy moths or some other pest. It has been brought to our notice that regions carefully guarding bird life by the putting up of nesting boxes, feeding shelves, leaving coverts and tangled thickets in which they can build have remained green and thriving while tracts of land in the same neighborhood where birds have been given no protection have been shorn of their leaves by destructive insects. The great balance of nature has been disturbed by wanton destruction of bird life in the past, and we have paid the penalty. But there are now over one half a million bird clubs in this country actively engaged in establishing bird sanctuaries and interesting the schoolchildren in protecting rather than destroying their nests.

One pair of Gypsy moths unchecked would in eight years produce a brood that would destroy every vestige of foliage in the United States is a statement of the North American. The number of Gypsy moths destroyed in even one day by the birds is almost unbelievably large. It has been proved by statistics over and over again that without the birds our country would soon be ravished of most of its beauty.

THE PEOPLE AND THE THEATER

THE PEOPLE AND THE THEATER

(Continued from page 102.)

piness of friends and neighbors; when our plays are born out of the need of some man to present the truth about civilization as he finds it, when our theaters are the people's means of passing judgment upon truth, when our singers are the simple men and women through whom floods of melody pour because they are close to the source of all beauty, we shall cease to ask about art in America, cease to plead for it as if it were the ornament to be given to us by other nations, for we shall then produce all the beauty that can be assimilated, and art once more will belong to the whole world, as it has to Japan, Italy, France.

In the midst of the success of the Band-box Theater and the Neighborhood Theater we were arrested by a notice in one of the papers that a Portmanteau Theater was to be opened. This sounded still smaller than anything we had yet tried, more impermanent and somehow suggested something that only the fairies could do. On investigation we found that the Portmanteau Theater could be taken about from place to place, from town to town and set up anywhere in a large ball room or a lecture room, anywhere that a theater was wanted by the people who did not possess one. It could be taken away in a large truck and set up in three hours, we were told. It was set up in the first place in the Christodora Settlement House over in Avenue B in New York and was the outgrowth, as was the Neighborhood Theater, of the needs of that particular group of people for pleasure and amusement. The Settlement people had already had their little plays and good times, and the young people had taken part. And then Mr. Stuart Walker, who is very unlike a fairy in appearance, proceeded out of his imagination, his interest in the people and his knowledge of the theater to evolve the Portmanteau Theater, the most compact in existence. We are giving pictures of the stage setting and one or two scenes from that captivating play which Mr. Walker wrote for the opening night of his little theater, "Six Who Pass While the Lentils Boil." It sounds like a fairy story, and it is in a way. It is also rich philosophy, which means that the little ones had no difficulty in understanding it, though grown folks were sometimes bewildered. "My play-

house," Mr. Walker said, "is for the joy of youth, real youth, whether it is seven or seventy; a playhouse that will bring fairyland back to life." Mr. Walker not only wrote two of the one-act plays for the first night, but he produced them, designing scenery and costumes and with adequate help arranging the mechanics. He has no footlights and with the use of certain kind of reflectors he is able to get on the stage pure color values and his scenery and costumes are thus rich and vital. This feeling for pure color and the presentation of it has been done before by Reinhart, Gordon Craig and Granville Barker, but never as intimately and confidently as Mr. Walker manages it.

Mr. Walker feels that the theater of the future is the little theater, and that it will spring up in all our cities and towns. Some of the delightful plays suitable to the Portmanteau Theater which will eventually find production there, are "The Window Garden," a happy tragedy written by Mr. Walker himself; "The Pierrot of the Minute," by Ernest Dowson; "Six Games," by Anna Hempstead Branch; "Swanwhite," by August Strindberg; "The Golden Doom," by Lord Dunsany, and many others of surprising delight and interest for little children and grown up youths. We see from this list of what Mr. Walker is planning to present that the size of the theater has very little to do with its power of production and the scope of its activities. We also see that great wealth is not necessary for a happy playhouse.

So far, we have spoken almost entirely of the progress of the theater through the wish and desire of the people for it in cities. It seems that in the country villages little theaters have also been springing up. As far back as June, 1914, the North Dakota Agricultural College established a little country theater, with the aim of stimulating an interest in wholesome drama and original entertainment among people of the open country and villages, and although the Agricultural College established it, it was really born out of the desire of the people and out of their work. It seats two hundred people; there are no boxes or balconies; it is brightly and cheerfully decorated and the scenery is simple.

One of the unique features in connection with this little country playhouse is the "Coffee Tower," where coffee and cakes are served to the patrons of the theater, as one

THE PEOPLE AND THE THEATER

remembers getting coffee and cakes in the garden of the Prinz Regenten Theater in Munich. The people of this theater are to have the kind of plays they want and the students who come to the Agricultural College will be encouraged to act in the theater and also will receive training in stage direction and the production of a play.

Perhaps the tiniest theater of all so far is the Little Thimble Theater in Greenwich Village, which is distinctly a matter of local interest and of local talent. Its program is usually singing, recitation and music.

The question has been raised as to whether or no it is possible to get together a large and varied audience for the small theater born out of local needs. I think every one will realize that there is no interest in the world compared to the delight and excitement of watching the people you know in a new environment. Whether they are singing, dancing, playing or acting there is an added interest through personal intimacy; and whereas a certain type of play might fail absolutely if brought to a town from a large producing center, it will be met with applause and interest if it is the output of the village dramatist, if it is played by the village dramatic club, if the orchestra is from the village high school.

This is as it should be. We have separated our amusements from our people by the terrible barrier of money for so many years that we have almost forgotten that all the amusement in the world is within ourselves, if we will but develop it. We have grown to feel that only the people who are paid to amuse us are worth considering, to regard ninety-eight per cent. of all the American world as an audience. We are curious about the people who furnish us with pleasure, but it never occurs to us that all these pleasures are in the brains and souls of the people all about us. We have stopped singing and dancing and acting, we have lost confidence in ourselves as joy makers, we seek our interest in dramatic motion always on one side of the footlights; we are afraid of our own ability and contemptuous of the little efforts about us.

The word "professional" has grown to stand for excellence, and also for the thing we cannot do. This is not so in Italy, or Russia or Japan, it is not so to any extent in France; it is not so among the North American Indians or the African savages. All the primitive people help to furnish the beauty they long for, and singing and dancing

is as much a part of the play life and religious life of these simple folk as it was in the old Dionysian festivals in the stone theater in Athens.

I sometimes wonder if Reinhart in his Flowery Way which leads the play out to the audience, if Stuart Walker when he scatters his little plays out among the watching people, have not had in mind the need of a greater intimacy between the actors and the people, if they have not consciously or unconsciously desired to make the people who bring amusement and the people who long for it, all one in heart and soul, until once more the people feel themselves a part of the production, sharing its beauty, regaining a primitive interest in this closer association.

This is really why we are pinning our faith on the Little Theater Movement which was born among the people, for the people, which extend the stage out into the audience, gathers the audience on to the stage, and altogether awakens a realization that the production of the arts is the natural expression for the people, and that there is nothing we can enjoy, nothing that is worth doing that the youth of our land has not the latent capacity for. Let all our children learn to become a part of dramatic production as the managers of little neighborhood theaters are doing, let them come to the theater to see their own handiwork in the properties, let all the arts and crafts become a part of the daily life of all the youth of America, and with song and drama, poetry and music developed throughout the nation to meet the opportunities afforded by the little theaters we shall no longer need to fear for a national art or a wider spiritual achievement.

THE GREEN WILLOW GARLAND: A NEW AMERICAN INDUSTRY

(Continued from page 84.)

position and understanding. Wide, roomy, inviting chairs that yield cozily to every movement of the body, stained any tone desired, upholstered in velours, velvets, rich tapestries or inexpensive chintzes, can be introduced into rooms of almost any style without causing consternation among the rest of the furniture and without becoming a disturbing influence breaking up existing harmony. It is equally at home in living room, bedroom, sun parlors, porches and open verandas.

DAHLIAS IN AN ANNUAL EXHIBITION

THE FIRST ANNUAL EXHIBITION OF THE AMERICAN DAHLIA SOCIETY

DAHLIAS are rapidly coming into importance as an exhibition flower. Ranking well with the chrysanthemums as a display plant, they have attracted the attention of horticulturists interested in transforming a simple pompon of modest shade to a dazzling, scarce recognizable, masquerading creation. Growers like them because, with all their accommodating willingness to recurve or reflex petals, to lengthen them to curling lead pencil length, tint them with borealis colors, expand them to many times their natural size, they will somehow, after once established, stay true to type.

They are not a lovable flower in spite of their gorgeous color and diversity of form, perhaps because they are without that delightful flower quality, fragrance. Like some people, they are brilliant and interesting, but not beloved. An organization made up of professional and amateur dahlia growers was formed last May. It has a membership of 200 people, 75 per cent. of whom are amateurs. The first annual exhibition of this American Dahlia Society, working in coöperation with the New York Horticultural Society, opened at the American Museum of Natural History, September 24.

The exhibition was large and varied. It filled the center of the big foyer of the museum, sharing the space with the collection of meteorites of the museum. This is the first all-dahlia exhibition to be seen in this city, and there were displays of different ways in which the flower could be used. The fall bride can now have a flower all her own for her wedding. There were two examples of shower bouquets made of the smaller white flowers, combined with white tulle dahlias were shown in big baskets and vases and were used with excellent effect as table decorations.

Prizes offered were chiefly in money, and ranged from 25 cents to \$15, the honor being the real desire of the prize winners. Max Schling got the first prize for the bridal bouquet, and George M. Stumpp the second. Kottmiller, who does the floral decorative work of the Vanderbilt Hotel, took the first prize for a big basket of dahlias, and Max Schling, who also carried off the first prize for the best vase of

dahlias, had a basket which took second.

Kottmiller and Schling had the best two table decorations, both elaborate, Mr. Schling combining colors in his, the Geisia dahlias, and Mr. Kottmiller using only the deep crimson dahlias, the large petal dahlias and the little pompons, with a small pond under a canopy in the center of the table. Mr. Schling showed an electrolier in the form of a tall piano lamp decorated with the flowers.

Richard Vincent, Jr., of White Marsh, Md., president of the society, was the largest contributor, sending from 25,000 to 30,000 dahlias of different colors and varieties to the exhibition. A large pyramid of dahlias, which was a feature of the central part of the exhibition, was made up of Mr. Vincent's.

A girl of thirteen years, Miss Eleanor F. Fullerton, daughter of H. B. Fullerton, director of the agricultural development of Long Island, exhibited and took a prize for twenty-five distinct varieties of dahlias. Mrs. C. H. Stout, of Short Hills, N. J., took a special prize for a beautiful dahlia, a semi-double flower of a soft pinkish yellow, one of her own hybridization.

The biggest dahlia of the show was a beautiful single pink blossom, eleven inches in diameter, shown with a rich mass of its own foliage, the massive stem nearly half an inch in diameter. It was called the "Albert Manda." It took first prize for its exhibitor, W. A. Manda, of South Orange, N. J. The same exhibitor carried off the honors for the largest forty-one decorative blossoms.

W. A. Finger, of Hicksville, L. I., took the first prize for forty-two of the largest cactus blossom dahlias, and forty-six of the smallest pompons, orange in color, about the size of a quarter, won the first prize for C. Louis Alling, West Haven, Conn. The first prize for thirty-six pompons, six different named varieties, six of each, went to William Shillaher, Essex Fells, N. J.

Miss Elizabeth Moorhouse, of Fairfield, Conn., took first prize for twelve named varieties, six blooms each. There were some tragedies among the would-be exhibitors. One of the exhibitors who was to show eight vases of pompons, six flowers in each vase, had one flower too many and was put out of the competition, and one woman sent in her flowers with one short and also was unable to compete.

PRAISE FOR THE AMERICAN SPARROW

PRAISE FOR THE AMERICAN SPARROW: IT IS BETTER BEHAVED THAN ITS ENGLISH COUSIN

WHILE the word "sparrow" usually suggests the English variety, there are some forty species of sparrows in North America which are helpful rather than harmful and should be encouraged rather than discouraged. This American sparrow, unlike his English cousin, is unobtrusive both in song and action. Although seldom noticed by the majority of people, they may be found in nearly every part of our country; but not more than a half dozen forms are generally known in any one locality.

The American varieties resemble the English sparrow in general, although a few are more brilliant. A California species has a red head, as have several species in our East which are not so common. The snow bird is a sparrow which is quite common in winter. It is a slate color with a white breast.

In the agricultural region of the upper Mississippi valley, by roadsides, on borders of cultivated fields, or in abandoned fields, whenever they can obtain a foothold, masses of rank weeds spring up and often form almost impenetrable thickets which afford food and shelter for immense numbers of sparrows. A person visiting one of these weed patches on a sunny morning in January, will be struck by the life and animation of the busy little inhabitants. Instead of sitting forlorn and half frozen, they will be seen flitting from branch to branch, twittering and fluttering and showing every evidence of enjoyment. If one of them is captured it will be found in excellent condition; in fact a veritable ball of fat.

Probably very few people realize what an educational influence our sparrows have had in the city parks and streets. You have only to pass a city public school with a few trees in front of it where the sparrows have nested and raised their young to realize the development along lines of gentleness that has taken place in metropolitan young people. The sparrows are as tame in New York over on the East Side as they would be on a private estate in some remote country. If you stand still long enough near a tree in the most crowded street you will find these cheerful little birds hopping all about you asking for breakfast, luncheon or dinner as the case may be. In the parks

they will even alight on your shoulder or your hand if you are quiet enough to win their confidence.

REVIVAL OF THE CHAISE LONGUE

(Continued from page 76.)

Under Louis the Sixteenth the classic revival had set in and all French furniture of that period partook of a more or less uncomfortable rigidity, not lacking, however, in elegance and aristocratic grace. David's portrait of Madame Recamier shows her seated on a most chaste example of the late period *chaise longue*, as high bred and patrician as the famous lady herself. Extreme restraint is felt in the delicacy of the carved gondola back (idealized no doubt by the painter's hand) and the four exquisite spindle legs. The wood is apparently inlaid with marqueting; bolsters are used and there are no straining rails.

In nearly every room of Louis the Fifteenth period a *chaise longue* or a couch generally known at this time as *lit de repos* was found. Its covering agreed with the main furniture of the room at first, but later was made of different material to add a more varied or special note of color. They were always perfectly constructed because they were specially made by the best artists of the time for members of the nobility. We read of them as being upholstered in the richest of silk brocades, violet, aurora and white, trimmed with braid of the same colors and a fringe of gold, silver and silk. Even the wood of the carved frame was painted violet, white or gold. Slip covers made of changeable taffetas were as dainty and beautiful as the tapestries or brocades beneath it. All the sofas, chairs, couches, folding seats had separate covers that were as a rule of heavy figured silks.

A novel and most suitable place for the *chaise longue* is the outdoor living room, wide veranda or sun parlor. They would be most restful and comfortable for convalescents, placed in a sunny window of morning room or sun porch. The slope at the back, which is so much more adapted for relaxation than the straight back of a sofa or straight end of a day-bed, insures it a future of universal approval. In Jacobean days the back of a *chaise longue* was adjustable, somewhat after the manner of our Morris chairs. These also are now made by American cabinetmakers.

BOOK REVIEWS

BOOK REVIEWS

EVERY WOMAN'S FLOWER GARDEN: BY MARY HAMPDEN

MARY HAMPDEN has just added to the pleasure and information of flower lovers by giving them a most acceptable book on how to make and keep a beautiful garden. Writing of gardening from a woman's experience, she speaks directly to countless other woman garden makers who are enjoying for the first time the new-old pleasure of planning and planting for themselves. The book, beautifully illustrated by Mary S. Reeve with five color plates and suggestive plans, is full of excellent information delightfully told. At the end of each chapter is a gardening proverb, and at its beginning is a quotation from some poet or appreciative essayist. Besides writing with a view to inspiring the love of gardening in people, she speaks with knowledge of all the things that garden makers must know about, such as lawns, shrubs, mixed borders, rockeries, pools, pergolas, annuals, perennials and bulbs, besides offering especial chapters on the cultivation of favorite flowers, suggesting the best varieties for different uses and locations. The book should be in the library of every garden lover. (Published by Duffield & Co., New York. 345 pages. 5 color plates, 83 designs. Price \$1.50 net.)

PIERROT, DOG OF BELGIUM: BY WALTER A. DYER

THIS simple tale of the war brings one very close to the home life of the Belgian people, for it is all about a little dog and his loving owners on a dairy farm. Each morning Pierrot pulled the wagon of milk cans into Brussels, and at night he brought them home again, to the delight of the children. But when the war broke out, Pierrot was commandeered by the Belgian army to help defend the country. One feels an almost human interest in the story of the brave, four-footed soldier who helped to draw a machine gun, fought, was wounded, escaped, and finally returned to comfort those he loved.

In the book is a little card, so that those who wish to help the sufferers of war in that heroic, devastated land can fill in the blank and send it, with whatever contribution their sympathy prompts and their

means can afford, to the Pierrot Fund for Relief in Belgium. (Published by Doubleday, Page & Co., New York. 112 pages, with frontispiece and marginal sketches by Gordon Grant. Price \$1.00 net.)

BOOKS RECEIVED

"Proverbs, Maxims and Phrases of All Ages, Classified Subjectively and Arranged Alphabetically," compiled by Robert Christy. Published by G. P. Putnam's Sons, New York and London. 524 pages. Price, \$1.90.

"Wild Flower Preservation: A Collector's Guide," by May Coley and C. A. Weatherby. Published by Frederick A. Stokes Company, New York. Illustrated. 187 pages. Price, \$1.35 net. A book helpful to teachers and students of botany, giving directions for mounting, classification, etc., of flowers.

"Still Jim," by Honoré Willsie. Published by Frederick A. Stokes Company, New York. 369 pages. Illustrated. Price, \$1.35 net. An interesting novel of the development of a Western engineer.

"The Man of Iron," by Richard Dehan. Published by Frederick A. Stokes Company, New York. 667 pages. Price, \$1.35 net. A new war novel.

"The Boy Problem in the Home," by William Byron Forbush. Published by The Pilgrim Press, Boston. 282 pages. Price, \$1.00 net.

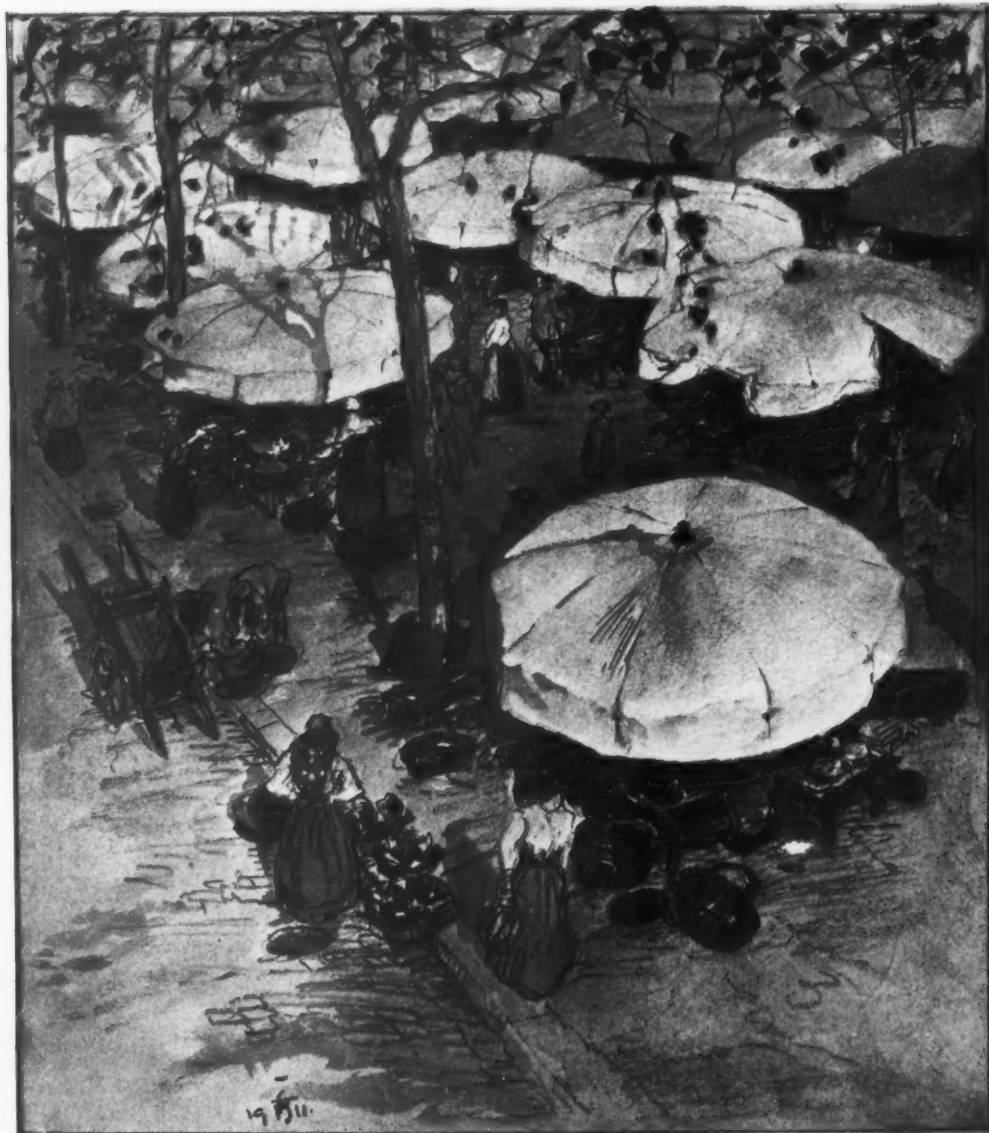
"Eve Dorre," The Story of Her Precarious Youth, by Emily Viélé Strother. Published by E. P. Dutton & Co., New York. 256 pages. Frontispiece in color. Price, \$1.35 net.

OLD CRAFTSMAN WANTED

IN making up our files for libraries and museums we find ourselves greatly in need of the following issues of the magazine: January, 1905; June, 1905, and April, 1906. If any of our old subscribers can return these particular copies to us we will be glad to pay 50 cents apiece for them; or a subscription of the magazine for one year will be given for the return of five copies of any of the dates here mentioned. We should be glad to hear from our subscribers as promptly as possible, as we are eager to complete certain files for binding. In sending back the magazines please write a note to the Circulation Department stating whether or no cash is desired or a magazine subscription. With our thanks for your courtesy,

THE CRAFTSMAN.





Courtesy of Frederick Keppel & Co

THE MARKET AT NICE: From
an original drawing by T. F. Simon.